THE NEW YORK DRAMATIC MIRROR

VOL. XXXIII., No. 851. NEW YORK: SATURDAY, APRIL 20 1895. PRICE, TEN CENTS.

LITTLE LILLIAN

A RELIC OF NIBLO'S GARDEN.

Niblo's Theatre belongs to history, but a few of its relics have been preserved for the future. One of these is the old letter-rack which was nailed to the wall at the opening of this historical playhouse, and remained there until but a few days ago, when operations to raze the theatre began.

This letter-rack, a cut of which accompanies this, is nothing but an old square board with tin strips tacked across it. As year by year passed away the old board increased in value, and today the associations connected with it have made it priceless. Many a smile and many a tear have been caused by the letters it has held. It is probably the most noted theatrical letter-rack in this country. Autographs of people world-famous have rested in it.

During the famous run of The Black Crook, which was played 475 consecutive times, "mash notes" (in theatrical parlance) were more plentiful than grasshoppers in hay-time. The ballet attracted the plebeian as well as the patrician, and the old letter-rack was the confidential friend of everyone smitten, although a silent one. Through it alone many acquaintances were made, some of which ripened into love and a few into marriage. Most of the theatrical celebrities of our time have looked with anxiety or expectation for missives in this rack. If the old letter-rack could only speak what a past it would unfold! The gentleman, the lover, and the libertine have all had its confidence.

A gentleman remarked to me the other night as he gazed upon it, "What a past that letter-rack brings up! It touches my heart and carries me back to my boyhood." Turning to me he added: "Ah! you little know the tender associations in my own life connected with that. I envy you its possession and would willingly give one hundred dollars for it." He begged me for an old piece of tape that was tacked upon it, and when I gave it to him he tenderly folded it in a piece of paper, and as he carefully put it in his pocket a tear trickled down his cheek. A sight of the old letter-rack had touched his heart and brought back, perhaps, some love affair of years gone by. "One touch of nature makes the whole world kin." I am the proud possessor of the old letter-rack and value it highly.

WALTER FESSLER.

A SUMMER ENTERTAINMENT SCHEME.

The United Street Railway Circuit, comprising the cities of Minneapolis, St. Paul, Duluth, Grand Rapids, Des Moines, Davenport, Rock Island, St. Louis, Kansas City, Milwaukee, St. Joseph, Champaign, and Urbana, has been organized by managers in the cities named to give the patrons of the various parks which they control a series of amusements during the Summer. W. H. Holmes is president, V. W. Flowerree is secretary, and William S. Moore is the Eastern representative of the circuit.

The managers interested will meet in Chicago to-day (Tuesday) for the purpose of closing contracts with vaudeville attractions engaged by Mr. Moore and arranging the routing. Mr. Moore has also organized a repertoire comic opera company for this circuit, to be known as the New York Comic Opera company. This organization will include Adelaide Randall, prima donna; Signor Montegriffo, tenor; Joseph Lynde, baritone; Rose Beaudet, contralto and characters; John Bell, first comedian; Eddie Smith, second comedian; and a chorus of thirty.

Mr. Moore left New York on Saturday for Chicago to attend the meeting, after which he will visit all the cities in the circuit and return here in time to conduct the rehearsals of the opera company and direct the same en tour.

FAREWELL PRESENTATIONS.

Olga Nethersole's farewell performance took place at the Boston Museum on April 6 before a crowded house. After the performance of Camille an impromptu lunch was served behind the scenes. Marcus R. Mayer, the manager; Louis F. Nethersole, brother of the star; three newspaper representatives, and Miss Nethersole's company, were present on her invitation.

While the company were chatting informally around the hurriedly improvised lunch table, Barton Hill rapped to order and in a neat speech expressed on behalf of the company regrets at parting with the star, and concluded by presenting Miss Nethersole with a very valuable silver chafing-dish, and pearl-handled fork and spoon.

After Miss Nethersole made a response, Mr. Grant Stewart read some clever verses which he had written for the occasion, in which the autograph of every member of the company had been ingeniously interwoven.

During the evening Miss Nethersole presented Mr. Mayer with a beautiful diamond and amethyst scarf-pin.

THE NEW GARRICK THEATRE.

Richard Mansfield has postponed the opening at the Garrick Theatre until next Monday, and will devote the whole of this week to rehearsals and final preparations.

The interior of the Garrick has already undergone a complete transformation. The auditorium has been painted a dull red and bronze, and the upholstery and carpets will all be new. The stage has a new drop-curtain and a complete new set of scenery.

OLIVER TWIST HISTORY.

Last week Oliver Twist "asked for more" at the American Theatre, and after he escaped from the savage keeping of Bumble came under the humane care of Nancy Sykes, personated by Elita Proctor Otis.

The dramatization of the workhouse novel of Dickens was at first a sore topic with that King Charles of fiction. Three versions of it were in preparation by managers—such versions of published books were not then prohibited by law—before the last chapters of "Oliver Twist" were published in *Bentley's Miscellany*, and the adapters had to invent their own climacterics for curtain-fall. In those each one differed, and Dickens altered in consequence his conclusion from what he had intended.

George Augustus Sala, in his recently issued "Life and Adventures," under imprint of the Scribners, writes that the adapted play was first produced at the St. James's Theatre, then (1835) recently built for the celebrated tenor of the era, John Braham. Sala narrates: "So horrified was Dickens, who was present in a private box, at the wretched hash made of his powerful fiction that at the conclusion of the second act nothing but the soles of the boots of 'Boz' were visible on the ledge of the box."

Forster the biographer of Dickens places the first night at the Surrey Theatre and narrates that he accompanied Dickens thither, and that in the middle of the very first scene the author laid himself down upon the floor in the corner of the box and never rose from it until the curtain fell. Fortunately for the novelist it may be added calls for authors were not then in vogue, and if they had been, perhaps, as is often the case nowadays it would have been the adapters who would have taken the call and ignored the book creator of characters, plot and situations.

One dramatic London version soon reached this city and was presented at the Park Theatre, then under English management. Charlotte Cushman was the Nancy, and there are veterans now in New York who speak enthusiastically of her tragic powers in the bridge and murder scenes. The present generation are obliged to recall in the part of Nancy, Rose Eytinge, Lucille Western, and Fanny Davenport. Stephen Fiske, whose long residence in London made him thoroughly familiar with its dramatic, and all other, traditions, speaks of Oliver Twist as having also been a feature while the novel was still incubating in British brains at the old Adelphi, and where the role of Nancy was obscured in importance of personation by the wonderful presentation of Fagin by Frederick Yates, the father of Edmund Yates.

Dramatic critics of the past have never agreed as to who presented the most vigorous and well-shaded personation of Nancy—their Rose, Lucille or Fanny—each proving so satisfactory to readers of the Dickens novel. Miss Eytinge enjoyed the advantage of dramatic coöperation in her part with the best Fagin and Bill Sykes any stage could exhibit—James W. Wallack and E. L. Davenport. Probably a consensus of critical verdict would be that each actress excelled the other in some one especial bit of the personation.

I especially recall Rose Eytinge in the more womanly exhibitions of Nancy, her innermost tenderness of compassion for Oliver, and her odd East London fondness for the brutal Bill. Also the cleverness with which she enacted the spy when unconscious of what the consequences might fully be to her violent protector, she kept the rendezvous under shadow of the bridge. Also her diplomatically-veiled distrust of Fagin and her skill at chaff.

Lucille Western was especially commendable for her acting in the scene wherein she is taxed with treachery, vainly begs her life and is murdered. While the gallery seemed to most applaud Fanny Davenport's apparent contentment as Nancy in her slum life, and while boxes and stalls grew tearful over her hopes of a more moral and less anxious career in a happier future, all parts of the whole house united in being impressed with her well-balanced tragedy during the murder scene.

Miss Western preferred to be murdered outright on the stage in full sight of the audience. Both Miss Eytinge and Miss Davenport preferred that the killing should be behind flats, and their share of the tragic rhetoric and action should be best portrayed in the dialogue and business that preceded the brutal off-dragging for the murder.

The new Nancy is said to have never seen a representation of the drama of Oliver Twist. The American Theatre used the printed book as found in the remarkable dramatic collection of plays printed from best prompt books in the wonderful display of single pamphlet copies of four thousand plays collected on the hundred shelves of Manager French's publication department. By its aid and also of a careful study of the novel itself, and the original, as well as manifold, illustrations of the text by various etchers the new Nancy was enabled to present a thoroughly original personation of the Dickens heroine.

A. OAKEY HALL.

LITTLE LILLIAN.

Little Lillian, whose pretty face adorns the first page this week, is a tiny blonde only eight years old. Since her advent on the stage two years ago her success has been pronounced. As a child actress she, perhaps, has no equal for her age. A pupil of C. Constantine, her dancing has developed to a degree of perfection that at once illustrates her own aptitude and reflects credit upon her teacher.

Little Lillian is not to be classed among the so-called infant prodigies whose movements are all schooled and whose talk is parrot-like in its imitativeness. She has a naturalness and an understanding that make her almost unique among child actresses and give her a suitableness of word and action that is refreshing. She depicts rather than impersonates. As a dancer she is most notable, performing with a dainty grace the most difficult of steps. Her winsome ways and happy disposition have added to her abilities to make her a great favorite. Next season she is to originate in a new metropolitan production the strongest and longest part ever entrusted to a child of her years. Little Lillian will sail for Europe the first week in May, to return in September. She will appear publicly and at private entertainments in London and Paris.

JOSEPH HART'S NEW PIECE.

Joseph Hart, of Hallen and Hart, will produce his new musical comedy, A Gay Old Boy, in the vicinity of New York early in September next. Mr. Hart is already making preparations for the event.

A Gay Old Boy is described as a piece with a consistent story, its musical features being incidental. It will be handsomely staged, special attention being given to the scenery, and will in all respects have every care in production.

Mr. Hart will carry a company of about twenty persons, and the names of those already engaged stand as a guaranty of his intention. Among his company will be Ignacio Martinetti, Flora Irwin, Harry Morse, Donald Harold, Charles McCarthy, now of Harrigan's company, Fleurette the dancer, and Carrie De Mar.

HERE AND THERE.

And now there is a Trilby cigar. Next!

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How evident always is the work of a good stage manager. I could not help noticing at the performance of Francillon last week that an experienced and clever hand had been at work. Credit is due to Mason Mitchell, who is also an excellent actor.

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I wonder if Mrs. Potter would be offended if I sent her a paper of hairpins? I was so pleased with her Francillon, which exhibited a delicious sense of comedy and a fine insight into that complex character, that my only regret was the dishevelled state of her beautiful locks. It is a part of her individuality, though—that wopsy sort of style—and I don't believe she would use the hairpins if I sent them. Leaving hairpins out of the question, however, there is no doubt that her Francillon is the work of an artist.

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John Ward, of the same company, is a natural-born comedian of the first rank. His sketch of the butler in Francillon was excellent—funny in the most pronounced but unaffected way imaginable.

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The foregoing items were overlooked in last week's criticism, and although a little late now, are well worth recording.

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The Trees will be leaving soon.

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I want to enter a protest against the usher who seems to imagine the theatre aisle a toboggan slide, and who bangs down the orchestra chairs with so much force as to make everybody in the row jump. Fortunately there are not many ushers of this kind, but once in a while I come across one, and the experience is anything but pleasant. It is just as easy to let down a seat gently as it is to slam it after the fashion of a baggage-smasher, and this violent method is excessively disagreeable to nervous people.

Managers should keep an eye open for these obstreperous ushers, and give them printed slips of Mr. Emerson's definition of a gentleman.

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"They always have fine sittings here" I overheard at a theatre the other night. The speaker doubtless referred to the scenery and stage appointments, but the remark called to mind a photographer's gallery and the attendant who takes a fiendish delight in requesting people to "look pleasant."

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William Gillette contributes a characteristic letter to the *Home Journal's* symposium on the question of a subsidized theatre. "I should be glad to see a National Theatre in America," writes Mr. Gillette, "because it would be so funny."

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A well-known manager was quoted the other day to the effect that the disgrace of a dramatist would make no difference in the production of a new play at his theatre. The manager's argument was that the play was just as good as it ever was, that much money had been invested in it, and that the dramatist was distinct from the man. "It would be just the same if Tom Jones had written the play," said the manager, according to the interview. If, however, "Tom Jones" had written the play, I do not think the manager ever would have read it. Playwrights of established reputation seem to have it all their own way, and poor "Tom Jones," et al., stand a poor chance.

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I am the recipient of a song entitled "A Mother's Farewell to Her Boy," by Sidney P. Levy and Eugene A. Bayley, inscribed "With due respects to The Observer," for which I am accordingly grateful. Just why the composers should send this ballad to me I can't see, for music is an unknown quantity to your Observer. I don't know a crotchet from a quaver, or a cadenza from an intermezzo, but I am going to learn that song if it takes until Christmas. I will hie me away to Philadelphia, and in the solitude of that village, undisturbed and undisturbing, I will practise the "Mother's Farewell to Her Boy" from morn till dewy eve. Then some fine day I will get my life insured and return to try it on the MIRROR staff, and if there's anything left of me I'll write the result.

THE OBSERVER.

THE FROHMANS SECURE NETHERSOLE.

Olga Nethersole will be henceforth under the management of the Frohmans. Daniel and Charles Frohman have signed a contract with the English actress for a long term of years, and she will return to America in October to begin her first starring tour under the new management.

To a MIRROR man Daniel Frohman said: "My brother and I shall direct Miss Nethersole's tours both in this country and in Europe. She will play a twenty-five weeks' season in America each year, and will then return to Europe and fill engagements which we shall make for her in London, Paris, St. Petersburg, Berlin and Vienna. We shall organize a permanent company to support her, and she will be seen in new plays as well as in Camille and Romeo and Juliet. It is not likely that she will be seen in New York until after the holidays."

PALMER WILL RESIST INFRINGEMENTS.

A. M. Palmer is determined that no one shall infringe on his rights to the dramatization of "Trilby." It has come to his ears that certain persons are already preparing to equip and take out other versions, and he says he will use all the power granted him by the law to protect himself.

As a first step, he secured a temporary injunction last week through his lawyers, ex-Judge Dittenhoefer and George L. Rives to restrain Nellie Ganthony from giving her readings from the novel at the Eden Musée.

The injunction was served last Friday morning, and at the evening performance Miss Ganthony appeared before the curtain and acquainted the audience with the steps Mr. Palmer had taken, thus excusing herself for not giving the usual monologue.

MANAGER PRYOR'S ENTERPRISE.

Manager Thomas W. Pryor, of the Schiller Theatre, Chicago, has in preparation a prime attraction for the Summer season at his house, and will open it about the middle of June.

It will be a burlesque, entitled Little Robinson Crusoe, to be written by Harry B. Smith, with music by W. H. Batchelor and Gustav Luders, and scenery by Thomas Moses, the artist of the Schiller. Eddie Foy will be the star of the production, and a strong supporting company will be engaged.

If the venture proves to be as successful as is anticipated, it will be put on the road at the beginning of the next regular season under Manager Pryor's direction.

GOSSIP OF THE TOWN.

Above is a picture of Florence Davis, a young actress who has had three years' experience in a range of work that has demonstrated her versatility. She has appeared in legitimate, society, romantic and melodrama and light comedy, and has been highly complimented. She has not yet fixed upon any special line of permanent work. Miss Davis studied in Boston, among others with Professor Ticknor and in Dr. Emerson's school. She is young, well-formed, carefully educated, and accomplished, and is yet so studious and ambitious that her friends expect notable things of her.

Josephine Foy, a protegee of the late John W. Norton, has joined James O'Neill's company.

T. H. Winnett is at Mount Clemens, Mich., where he writes he is combining business with pleasure.

Maude Young has been released by Fred. C. Whitney from the Rob Roy company and has joined the Prince Pro Tem company.

Marie Wainwright will next season add one of the old comedies to her repertoire.

Gus Sohlke, ballet master with Rice's 1492, has been re-engaged for next season in that position and to do his specialty. Mr. Sohlke recently lost his mother, Madame Sohlke, in this city.

Daniel Frohman writes to THE MIRROR to state that Nelson Roberts is in no way connected with the Lyceum Theatre or any of the Frohman enterprises.

Edwin Arden has been engaged by Richard Mansfield for the Garrick Theatre stock company.

Beerbohm Tree has bought the dramatic rights to Trilby for England.

There are many papers in the country that quote largely from THE MIRROR and give credit for what they take. And there are others that take largely from this paper and use the matter as original. The Kansas City *Times* is one of the latter class of papers.

Mary Marble assumed the ingenue part in Hot Tamales, played by Josie LaFontaine, recently, and made a decided success in it. Miss Marble is a grand-niece of William Warren, a niece of Edward Marble, author of Tuxedo; and second cousin of Joseph Jefferson. At the opening of the season Miss Marble was understudy for Grace Golden in the Wales Opera company.

Lulu Klein has been engaged to play leading parts with Marie Wainwright for the rest of the season.

Camille D'Arville was unable to appear at the Bijou Theatre last Wednesday night on account of illness, and Hilda Hollins took her place, while Miss Hollins' place was taken by Mae Drew. Both substitutes are said to have acquitted themselves well. Maude Hollins was also absent from the cast on account of illness, and her place was taken by Edith Courtney.

C. H. Truesdell will play the part of Felix Roach in Frohman's New Boy company for the rest of the season. Mr. Roach has already been successful in the part of Theodore de Brizac in this play.

Julie Mackey, who has been a feature of Hanlon's Superba this season, is soon going to England, where she is engaged for the London Empire for three months. After a tour of the continent, she will play the principal boy in next season's pantomime at Drury Lane. Before sailing, Miss Mackey will sing for three weeks on the Keith circuit, opening at the Union Square Theatre this week.

Lena Merville has signed with The Brownies for next season.

Harry Askin has bought The Sphinx, a comic opera by Louis S. Brown and William M. Brown, and will produce it at the Tremont Theatre, Boston, next month.

The deed conveying to Oscar Hammerstein the property on Broadway, between Forty-fourth and Forty-fifth Streets, on which he will erect his Olympia, was filed last week. It expresses a consideration of $850,000.

Paul Gilmore has been transferred to the first In Old Kentucky company from the No. 2 company, of which he was leading man, by Manager Jacob Litt, the latter organization having closed. Mr. Gilmore has taken Forrest Robinson's place in the former company. Mr. Gilmore has been with Manager Litt for three years, working Winter and Summer.

Walter A. Livermore, manager of the Gas Belt Circuit, has leased and added to that circuit the Faurot Opera House, Lima, O.; Streeter's Opera House, Delphos, O., and the new Park Theatre, at St. Marys, O. He will take possession on May 1.

The action taken by Hilton, Hughes and Company against the Casino Club for an alleged debt, was heard last week at a Special Term of the City Court before Judge Van Wyck and the case dismissed with costs against Hilton, Hughes and Company. Judge Van Wyck ordered that the judgment against the Casino Club be vacated and set aside.

Albert Bruning, leading man with Robert Mantell, will close his engagement on April 20. Mr. Bruning has been very successful this season as Volage, Mercutio, Iago, Chateau Renaud, and Gaston de Vigny in the new play, The Husband.

Edwin Wallace, late of Charles Frohman's Fatal Card company, has signed with Frederick Bond's Summer stock company to play at the Grand Opera House, Washington, D. C.

AT THE THEATRES.

Garden.—Trilby.

Dramatic version in four acts of George du Maurier's "Trilby," by Paul M. Potter. Produced April 15.

Trilby	Virginia Harned
Taffy	Burr McIntosh
The Laird	John Glendinning
Little Billee	Alfred Hickman
Svengali	Wilton Lackaye
Gecko	Robert Paton Gibbs
Zou Zou	Leo Dietrichstein
Dodor	Alexis Law Gisiko
Antony	V. M. De Silke
Lorimer	Edwin Brandt
Rev. Thomas Bagot	E. L. Walton
Manager Kaw	Reub. Fax
Phillippe	Morel Bean
Mrs. Bagot	Rosa Rand
Mme. Vinard	Mme. Cottrelly
Angele	Grace Pierrepont
Honorine	Lucile Nelson
Mimi	Monta Elmo
Musette	Josephine Bennett

Trilby reached the New York stage last night at the Garden, where perhaps the largest and the finest audience assembled that the house has held since the night it opened.

It may be said at the outset that Mr. Potter's dramatization of the most talked about book of the period is successful, for he has preserved Du Maurier's atmosphere, and has invented such additions to the story as were necessary to round it out and make it suitable for theatrical purposes. Considering the difficulty that always confronts the writer who subjects a popular novel to the dramatizing process, and the especial difficulty that the present instance presented, Mr. Potter is entitled to a great deal of hearty credit.

It must not be supposed that Trilby is a great play, or even a completely artistic play: it is neither. But it is picturesque, animated, and interesting; it realizes to a greater extent than could have been naturally foreseen the spirit and the flavor of Du Maurier's work; it possesses strength, uneven and melodramatic to be sure, but nevertheless impressive. Altogether, Mr. Potter deserves the fullest measure of praise for the skill, cleverness, and ingenuity with which he has seized the salient features of a momentary fad and transferred them with vivid effect from the printed page to the living stage.

The hypnotic element has been used by the adaptor as the backbone of his plot, and therein lies his chief claim to creativeness. Du Maurier's suggestion of Svengali's strange power over Trilby is developed so that it furnishes a weird, if not a dramatic interest throughout three of the four acts of the play. Hypnotism—or mesmerism as it was formerly called—has been used before in the drama, notably in The Bells and Joseph Balsamo; but its application to the purposes of modern melodrama is Mr. Potter's.

The first and second acts are laid in the studio of the "Three musketeers of the brush" in the Latin Quarter, and here there is shown, with remarkable verve and fidelity, the bohemian gaiety of the Latin Quarter as Du Maurier pictures it, and as it was previously portrayed with even greater spirit by Albert Smith in the "Mr. Ledbury" of years ago. It was these scenes of artist and grisette life that the parquette most relished last night, while the hypnotic business found greater favor with the less fastidious upper regions of the auditorium. It is upon this blending of qualities that please opposite tastes, no doubt, that Trilby may depend most securely for its continuance in public favor. The craze for the book *per se* would avail the play no more than to make it a success of curiosity.

The third act occurs in the foyer of the Cirque des Bashibazouks, while the last act is laid in the Hotel Bristol. Mary Louise Clary sings "Ben Bolt" for Trilby and the Hungarian Band of Dr. Sommers furnishes music on the stage. In every detail the play is most carefully and faithfully mounted. The audience was generous in its applause.

The cast that Mr. Palmer has given Trilby is remarkably good. Not only in the physical attributes revealed by Du Maurier's text and illustrations, but also in the more vital characteristics of temperament and action are his personages reproduced by the actors.

Mr. Lackaye's Svengali is a wonderfully graphic characterization. The dirty musician's features and figure are shown with curious exactitude and his malevolence, egotism, boisterous mirth, grim humor and uncanny influence are realized marvellously. Mr. Lackaye in this interpretation again proves his masterful versatility and his strong grasp of the subtleties of a complex character.

The big, burly Taffy is capitally pictured by Mr. McIntosh. The Laird is played with mingled humor and tenderness by Mr. Glendinning. Little Billee lives in Mr. Hickman, who lends the part the requisite youth, simplicity and feeling. Mr. Gibbs' Gecko is excellent. Mr. Dietrichstein's Zou Zou is admirably lively, and Mr. Gisiko's Dodor is a good copy of the original. Mr. Walton's Bagot has all the suggestion needful of the narrow, provincial clergyman.

Miss Harned is not quite the embodiment of Du Maurier's heroine either in appearance or in temperament; but nevertheless she gives the role an interesting performance, even though it lack sincerity and true feeling. The Madame Vinard of Madame Cottrelly is a delicious bit of work. Pretty girls play the grisettes and dance and kick in the second act with an *abandon* that tickles the men in the orchestra stalls.

Trilby is unquestionably a go. It may not emulate Tennyson's famous brook and go on for ever; but while it lasts it will amuse with its pictures of old-fashioned Paris bohemian life, impress with its hypnotic manifestations, delight with its fidelity to the celebrated book, and put money in the purse of its fortunate manager.

Herald Square.—Pudd'nhead Wilson.

Play in prologue and four acts dramatized by Frank Mayo from Mark Twain's story. Produced April 15.

David Wilson	Frank Mayo
Chambers	Edgar L. Davenport
York Driscoll	Harry Davenport
Tom Driscoll	E. J. Henley
Howard Pembroke	Joseph Whiting
Luigi Cappello	Ignacio Martinetti
Angelo Cappello	Adolph Klauber
Blake	Odell Williams
Judge Robinson	W. Helmsley
Swan	John E. Ince
Campbell	William S. Gill
Deacon Jasper	E. H. Stephens
Roxy	Mary Shaw
Patsy	Lucille La Verne
Rowy	Frances Graham
Hannah	Emma Brennan
Melinda	Ellena Maris

It seems that when Frank Mayo undertook to dramatize Mark Twain's "Pudd'nhead Wilson" he found that it lacked a love story, and he has accordingly endeavored to supply an amatory interest.

The main idea of the story is the changing of two children in infancy. One, Tom Driscoll, is a slave while the other, Chambers, is of aristocratic lineage. Driscoll has only the smallest trace of negro blood, and is, to all appearances, as white as the other infant. No one is aware of their nativity except the mother of the real slave child.

The latter is educated in keeping with his supposed station. The white child, on the other hand, is reared in utter ignorance. He can neither read nor write, and according to the book he acquires the habit, manners, speech and deportment of the slave. In fact, he is even supposed to be imbued with the meek servility of the Southern negro.

Mr. Mayo, however, presumably for the purpose of enhancing the dramatic quality of the plot, makes the supposed slave more attractive in order to lend probability to the love episode between him and Rowy Mason, the character that Mr. Mayo has evolved from the Rowena Cooper of the book.

Chambers and Rowy are playmates, and he becomes her loyal companion. In return she declares her undying faith in him and champions his cause whenever he gets into trouble. Ultimately she becomes aware of his real origin as the heir of the Driscoll name and fortune, and there is no further impediment to their matrimonial union.

The performance was followed with great interest by the audience assembled at the Herald Square Theatre last evening, and it was certainly a successful production from the point of view of a first-night audience. It is probable, therefore, that Mr. Mayo's adroit dramatization will meet with an equally enthusiastic endorsement from succeeding audiences. The piece is at once artistic and entertaining, and there is sufficient plot to sustain the dramatic interest to the final curtain.

Mr. Mayo was delightfully humorous and remarkably effective in his personation of David Wilson, generally known as Pudd'nhead. Edgar L. Davenport was seen to advantage as Chambers, and E. J. Henley offered an exceptionally clever characterization of Tom Driscoll.

Mary Shaw's Roxy was a delineation of great dramatic power. Her dialect and general bearing were thoroughly typical of a passionate woman who, according to Mark Twain, was "to all intents and purposes as white as anybody, but the one-sixteenth of her which was black, out-voted the other fifteen parts, and made her a negro."

Lucille La Verne gave a realistic portrayal of Patsy, Pudd'nhead's sister. Frances Graham was sprightly and captivating as Rowy, while Emma Brennan and Ellena Maris did good work in minor roles. Commendation should also be accorded Harry Davenport, Joseph Whiting, Ignacio Martinetti, Adolph Klauber, Odell Williams, John Ince, W. S. Gill, E. H. Stephens, and W. Hemsley for general efficiency in their respective roles.

The scenery was of a high order of excellence, and the rural scenes were especially admired.

Daly's.—A Midsummer Night's Dream.

Comedy by William Shakespeare. Produced April 13.

Theseus	George Clarke
Egeus	Tyrone Power
Lysander	John Craig
Demetrius	Frank Worthing
Philostrate	Hobart Bosworth
Quince	Charles Leclercq
Snug	Herbert Gresham
Bottom	James Lewis
Flute	Sidney Herbert
Snout	William Sampson
Starveling	Thomas Bridgland
Hippolita	Laura Hansen
Hermia	Maxine Elliott
Oberon	Sybil Carlisle
Titania	Percy Haswell
A Fairy	Sophia Hoffman
Puck	Ella Burg
Helena	Ada Rehan

Some seven years ago Mr. Daly revived A Midsummer Night's Dream to such acceptance that the play ran for a prolonged season. The reproduction of this comedy on his stage last Saturday was meant to serve but about a week that remained of his metropolitan season, as his company will make brief visits to other cities and appear in London on June 25.

The infinite pains taken in the presentation of this play for so short a period here enforce new respect for a management that seems to take little cognizance of the commercial side of the theatre and appears mainly to be influenced by well-considered and definitely conceived ideas of dramatic art. There are few managers anywhere who would at the eleventh hour of a season devote such care to a production.

The student who cares to search among the many conflicting and distracting essays by notable persons on this play will find himself in ill mood either to read it happily or to witness its representation understandingly. The lover of Shakespeare may read it with delight, however, if he but depend upon the text and his own intelligence.

As to its stage exhibition, that is another matter. A Midsummer Night's Dream practically defies adequate illustration in the theatre. By adequate is meant a wholly symmetrical demonstration of this fancifully complex comedy, which represents at once the height of poetical imagination, figured by fairyland itself, with the foil of a homely human drollery that in any other than the master's hand—and in any other than masterly interpreting hands—would seem simply vulgar.

It is a pleasure to repeat what was evident on Mr. Daly's original production of the play, that this American manager has probably come nearer to a perfect representation of A Midsummer Night's Dream than any manager of his time.

Especially commendable for atmosphere and illusion in this production are the supernatural phases of the comedy. The fairy scenes are admirably effected. And the human parts are perhaps as well presented as we can hope to see them. Miss Rehan as Helena and Miss Elliott as Hermia offer delighting physical and complexional contrasts. The former's elocution is less pleasingly fitted to her part than her personality, and the latter at times gives too much force to her demonstrations. This is in no respect a tragedy. Verbally, it is not in the stricter sense blank verse. It is poetry pure and simple.

Mr. Clarke bears the honors of Theseus; Messrs. Worthing and Craig at least physically personify the lovers, and the minor parts are in at least acceptable hands. Mr. Power's Egeus deserves a special word of praise.

The parts that have to do with the comicality are well led by Mr. Lewis as Bottom and Mr. Leclercq as Quince. The latter is very droll as the master of the absurd ceremony of the play, and the former plays the self-sufficient weaver most amusingly.

The scenery, by Mr. Hoyt, and the music under Mr. Widmer's direction are noteworthy. The play is richly and appropriately costumed, and its mechanical and light effects are skillful and satisfying, if we except the single scene of the passage of the barge. Here a panoramic illusion is attempted. Scenically it is admirable, but the perspective is marred by lack of concert in the working.

The season at Daly's ends Saturday night. On Monday a two-weeks' course of the Stoddard lectures begins, and on May 6 A Gaiety Girl, by George Edwardes' new company, will return to this theatre.

Fourteenth Street.—The Queen of Night.

Romantic drama by John C. Dixon. Produced April 13.

Henri Derolois	John C. Dixon
Pierre St. George	Charles Hagar
Victor St. George	Stephen Wright
Colonel Routier	C. E. Dudley
Alphonse de Montmorency	Eddie Heron
Leon Rouge	Alexander Kearney
Zamo	Charles Raymore
Namoi	J. H. McQuaid
Anita De Lucca	Isabelle Pitt Lewis
Eunice Beaudesert	Martha Ashdown
Susette	Julia Lafleur
Little Alma	Beatie Vaughn
Alma Ferra	Floy Crowell

It is not an agreeable task to record a dramatic fiasco, and it is anything but cheerful to attend the performance thereof. The Queen of the Night might have thrilled a Bowery audience twenty or thirty years ago, but the lurid and dime-novel incidents seemed grotesque and ridiculous to the audience assembled at the Fourteenth Street Theatre last Saturday evening.

The author, John C. Dixon, should take time by the forelock and bring his next dramatic offering up to date. He should be credited with a certain amount of dramatic instinct, but holding the mirror up to nature is something that is conspicuously absent in The Queen of the Night.

It would be a waste of time and space to describe the plot in detail. The villain and the hero arrange to have a "duel in the dark" at the end of the second act. The hero is shot by his wife before the duel comes off. She intended to shoot the villain. Somehow the wife is led to believe her husband is dead, and we next find her telling fortunes in a gypsy camp, where she is worshipped as "Queen of Night."

The villain happens to be around, and she throws him down an embankment just as the hero arrives on the scene. The villain hangs on to a bush long enough to tell the hero that his wife is innocent of any pre-nuptial *faux pas*. Husband and wife fall into each other's arms, while the child, ostensibly the cause of all the dramatic trouble, comes trotting on in the background.

Mr. Dixon, be it said to his credit, proved himself a competent actor in the part of Henri Derolois. Eddie Heron and C. E. Dudley did their best to evoke laughter in alleged comedy roles, and proved partially successful. The less said about the other members of the cast, the better.

The scenic setting, showing a gypsy encampment and old Abbey on the Norman coast, was effectively picturesque. The selections of the Ladies' Marine Mandolin Orchestra, under the direction of Signor Ricci, were accorded well-deserved applause.

Academy.—Herrmann.

Herrmann in his entertainment of magic, mirth and mystery, as it is described, assisted by Mme. Herrmann, filled the Academy of Music last evening.

The performance Mr. Herrmann provides is decidedly entertaining, and he well deserves the enthusiastic applause accorded him last evening.

The magician opens the entertainment with a half-hour of sleight of hand. The next on the programme is a trick called the Asiatic Trunk Mystery. A girl is put in a bag, which is sealed and placed in a trunk; a curtain is lowered for a few seconds, on the rising of which it is found another person has been substituted in the bag. How the transformation is made is remarkably puzzling.

Then follows Noah's Ark, an equally clever illusion, and the Artist's Dream—a magi-drama, Mr. Herrmann calls it—which was something decidedly novel.

A delightful feature of the entertainment was Mme. Herrmann's dance.

The performance closes with a finale of mystic novelties, which leaves the audience completely puzzled.

Grand Opera House.—La Belle Marie.

La Belle Marie, Agnes Herndon's lurid play, was presented at the Grand Opera House on Monday night, and attracted a fair-sized audience.

La Belle Marie is a most pronounced melodrama, and has been done repeatedly in this city, yet its charm is irresistible to patrons of the combination houses, with whom it is always a strong card.

Agnes Herndon appeared in the title-role, and a clever portrayal of the French adventuress. Albert A. Andruss proved efficient as George Leighton, while W. D. Hanbury was a manly and heroic Earl Leighton.

J. S. Hamersly in a light comedy sketch was capital, Louise Galloway was effective as Grace Leighton, and Ernest Allen, Walter B. Enos, Marie Curtis, Madge Barrett, Carrie Sanford and William Moran are deserving of special mention.

Married, Not Mated will be presented Thursday and Friday nights and Saturday matinee, the rest of the week being devoted to La Belle Marie.

American.—The Sandow Trocaderos.

A vaudeville performance which was refined and interesting in all its details, attracted a very large audience last night to the American.

Sandow, the modern physical wonder created no end of enthusiasm by his marvelous exhibition of strength.

Maggie Cline is a new addition to the company, and her Irish songs, sung as only she can sing them, were well received.

Others on the bill who deserve special mention were William Lucifer, who distinguished himself by his high kicking and jumping; Tom Browne, whistler; Dunham, bar performer; Scottie, a calculating collie; Musical Dale, and Amann, the mimic. The Jordans, who were to have appeared in their aerial performance, were late in arriving in the city, and were unable to place their bars in position in time for last night's performance. They will be included in the bill to-night, and will remain throughout the week.

Koster and Bial's.—Vaudeville.

An unusually large audience filled this popular music hall last night, and enjoyed a capital programme.

One of the most interesting features was the first exhibition of a new series of living pictures, the subjects for which have been taken from illustrations of Goethe's drama of Faust, and accompanied by Gounod's music.

Other excellent features were: The first appearance of the Meers Brothers, clever acrobats on wire; and the first appearance in America of the well-known Stelling and Revell in their burlesque bar act.

Keith's Union Square.—Vaudeville.

An unusually attractive bill was enjoyed at Keith's on Monday evening. Chandler's White Orchestra was again greeted with enthusiasm, and it this week plays the accompaniments for the always popular Julie Mackey, who in spite of the fact that she was suffering from a severe cold was made to sing seven times on Monday evening.

John W. Ransome in his familiar local sketch, the acrobatic and balancing feats of The Brothers Carpo, and the performance on the flying rings of Wizarr and Aimer proved to be popular with the large audience, but the hit of the evening was made by The Manhattan Four, an excellent male quartette who not only sing well but are original in both make-up and movements. Other performers deserving mention were Leo Dervalto, Thorne and Carleton and Frank Cushman.

Tony Pastor's.—Vaudeville.

Tony Pastor provides an excellent programme at his theatre this week.

The "original" John W. Kelly heads the list, and still continues a prime favorite. The Donovans, an Irish sketch team, are well received, as are also William Jerome and Sam Barnard, Baldwin and Daly, Lizzie B. Raymond, Lillie Western John R. Harty and The Valdares complete the bill.

Hereafter, commencing with yesterday afternoon, there will be a matinee every day at this house. Vesta Tilley returns to America next week and will make her first appearance.

People's.—The Police Inspector.

The Police Inspector was seen at the People's Theatre on Monday night for the first time in two years. Inspector Byrnes figures conspicuously in it, as he has in similar plays before. The scenic features are the Battery, interior of the Thirteenth Police Station, Billy McGlory's dive and other places well known to the police. The company is competent. Vaudeville acts are introduced during the progress of the play.

At Other Houses.

Fortune, adapted by Fred. Horner from a play by Belot and Villetard, is announced for production this (Tuesday) evening at the Lyceum.

Too Much Johnson is heading for its two hundredth performance at the Standard.

The Old Homestead is in its last two weeks at the Star.

Little Christopher opened propitiously in its new home at Palmer's last night. Bessie Bonehill introduced new character songs, and Edgar Temple resumed his original part of Don Juan.

These are the last three weeks of Camille D'Arville in Madeleine at the Bijou.

John-a-Dreams will terminate its run on Saturday night at the Empire, where The Importance of Being Earnest is to receive its initial production in this country next Monday.

Aladdin, Jr., is in full spectacular blast at the Broadway.

The Yoscarys, a trio of European acrobats, are the special novelty in the current vaudeville bill at the Casino.

E. H. Sothern began a week's engagement at the Harlem Opera House last night, presenting A Way to Win a Woman. The play will be repeated on Tuesday and Saturday matinee. On Wednesday and Thursday Captain Lettarblair will be given, Friday Lord Chumley, and on Saturday night The Highest Bidder.

The Vale of Avoca was seen at the Columbus Theatre on Monday night and introduced as a star Charles Hopper.

BROOKLYN THEATRES.

Park.—The Three Guardsmen.

A crowded house greeted Alexander Salvini on Monday evening, when he played in The Three Guardsmen. As D'Artagnan, Salvini was very effective, and was called before the curtain after every act. His supporting company is excellent, prominent members being William Redmund, William Harris, John A. Lane, Eleanor Moretti, Maud Dixon and Augusta DeForrest. During the remainder of the week The Student of Salamanca, Ruy Blas, Don Cæsar de Bazan and Hamlet will be presented. Next week, A Milk White Flag.

Columbia.—Madame Sans Gene.

Kathryn Kidder has won the hearts of the Brooklyn critics completely by her performance in Sardou's Madame Sans Gêne. Augustus Cook is also praised for his impersonation of Napoleon. James K. Hackett has also won favor. Madame Sans Gêne remains this week, after which Francis Wilson plays a return engagement in The Devil's Deputy.

Amphion.—Rip Van Winkle.

Joseph Jefferson appeared here last night in his only local engagement for this season. The audience was large and manifested unusual interest in Rip Van Winkle. Mr. Jefferson was thoroughly in touch with his audience and played "Rip" in a manner to delight. A matinee for professionals will be given Friday. Next week, The Fatal Card.

Notes.

Uncle Tom's Cabin is at the Star.

Robert Gaylor is playing Sport McAllister at the Bijou.

The Two Sisters are at the Grand Opera House.

Hopkins' company and Lew Dockstader are at Hyde and Behman's.

Felix Morris will play at the Columbia on Thursday afternoon for the benefit of St. Mary's Female Hospital. Mr. Knowles has given the theatre.

Weber and Fields are at the Gaiety.

James H. Wallick is playing The Bandit King and The Cattle King at the Empire this week.

AMONG THE DRAMATISTS.

Frank Carlos Griffith, who has been ill for several months, is recovering. He hopes to place his play, The Second Empire, next season, and has finished a play of Yankee life.

Judson Bousie, a member of the California Legislature, has written a melodrama called The Estate of Hannibal Howe, which was produced at Morosco's Grand Opera House last month. It is said that Mr. Bousie will make a production of the play in the East.

Signorina Anita Vivanti, an Italian writer, who is visiting in Washington, has written a three-act play in English, named Eve.

Maud Banks has adapted from the German a play called Wildfire; or, Nature's Test, which will be produced next month under the management of H. C. Miner.

Mervyn Dallas, who played Krostadt in The Doll's House, while he was a member of Richard Mansfield's company, Lord Pompion in the revival of Old Heads and Young Hearts by Daniel Frohman, and the leading character in his own production of The House on the Marsh, has just finished two new plays.

IN OTHER CITIES.

DETROIT.

Rose Coghlan's engagement at the Detroit Opera House the latter part of week of 1-6 was a brilliant and successful one. Charles Coghlan, who was expected to join the co. here, was unavoidably detained and failed to reach Detroit. Owing to his non-appearance Diplomacy was not given. A Woman of No Importance was, therefore, the only play presented by Miss Coghlan and her co. during their last week's engagement.

Francis Wilson and his co. are making it merry at the Detroit Opera House the first three evenings of this week (8-13). He is presenting for the first time in this city his new comic opera, The Devil's Deputy. Jakobowski has not given us as charming music in this his later work as in his first success, Erminie, but Francis Wilson manages, as he always does, to keep the audience laughing throughout the entire three acts. The opera affords him plentiful opportunity for the display of his inimitable talent as a fun-maker, and Lulu Glaser, his delightful assistant in that work, has also much to do. Amanda Fabris has the position of a prima donna in this opera. Rhys Thomas as tenor does good work, and J. C. Miron and Josephine Knapp shared the honors. Mr. Wilson's stuttering song and Lulu Glaser's singing of "The Miller Maiden" were particularly enjoyed, and they were obliged to satisfy the audience by repeating these songs. The engagement closed Wednesday evening.

Lillian Russell will open at the Detroit Thursday evening in The Grand Duchess, which will be sung again Friday evening, and also at the Saturday matinee. Saturday evening the opera, La Perichole, will be sung. The New Boy 15-17.

At Whitney's Grand week of 7-13 Pawn Ticket 210 was presented. This play is one of the best attractions given at this theatre during the present season. Those who have had the pleasure of seeing Lotta in this piece will remember what a really delightful play it is. Amy Lee, who in the co. at Whitney's this week is taking the part of the waif in pawn, is an actress of talent and ability, and leaves nothing for one to desire in her performance. Frank Doane and P. Aug. Anderson are the other two principals, and do very commendable work. Down in Dixie 15-20.

At Campbell's Empire week of 7-13 Ada Gray in New East Lynne. This is the second appearance of this actress this season at this theatre, both times presenting the same play. Lettie Le Vyne in Little Ora's Claim 18-20.

Through an oversight your correspondent failed to mention one of the most important and interesting theatrical events which took place in Detroit this season—the first appearance of William B. Lawrence, the popular treasurer of the Detroit Opera House, who made his debut on the stage of that house a couple of weeks ago. It was kept very quiet, Mr. Lawrence doing no advertising, bill-posting, or anything of that sort. In fact he made his first hit as many great actors and actresses are known to have done, by simply rising to the occasion, as it were. Mr. Lawrence's occasion was caused by the indisposition of Charles Ross, of The Passing Show co., on the last evening of its presentation here. On a wager of considerable amount made with the manager of the house, he took Mr. Ross' place, and fairly held the audience spellbound for fully twenty minutes with an exhibition of his wonderful mimic power and with his brilliant recitations. Mr. Lawrence's debut argues well for his future success, should he decide to permanently adopt the profession which he seems so eminently fitted to adorn.

KIMBALL.

JERSEY CITY.

The Spider and Fly opened at the Academy of Music 8 to fair patronage. It is a long performance, crowded full of specialties, some good and some otherwise. Nettie Black and Anna Suits divide the honors. Steve Cory and James Kiernan do clever comedy work, the Borani Brothers are fine contortionists, and the ballet and chorus are up to date. The scenery is one of the features. Specialties by Georgie Putnam and the Lovenburg Sisters were warmly applauded. Darkest Russia 15-20. E. H. Sothern 22-27.

Anniversary week at the Bon Ton Theatre opened to standing room 8. Appearing were the two American Macs, Borelli and Zelma, Nettie Fields, Emma Cortrelli, Meeker and Mack, Harry Keeler, Reyna and Rondo, Edward Bennett, George H. Timmons, Phil and Bessie Maher, and Harry Williams, Harry Thorne, Maggie Willett, James Gaylor and Tiny Graff concluded the bill with that old-timer, A Quiet Family.

The Till Family of instrumentalists are booked to appear at the Tabernacle 24.

Charles Sheffer, of the once well-known firm of Sheffer and Blakeley, who is now doing the small part of the colored servant in The Vale of Avoca, with Charles H. Hopper, has been promised a part with more scope with the same co. next season. The part is to be enlarged and written up so as to allow of some of Mr. Sheffer's original methods.

Frank C. Bangs, of the Alabama co., writes that the co. are making for the Pacific coast, and will not close season until August. He reports business good now.

George Clarke, advertising agent of the Bon Ton Theatre, has completed arrangements to continue the continuous performances in this city, after the Bon Ton closes for the Summer. Mr. Clarke's first intention was to put up a tent, but he has wisely decided to abandon that scheme, and has secured Wood's Hall for the undertaking.

Frances Harrison, who plays Bowline in The Spider and Fly, was taken ill during the engagement of that co. at the Academy of Music 8-13, and her part was played by Madge Torrance in an acceptable manner.

William H. Black was in town 10. He assumes the management of the In Old Kentucky co. 15. He is at present ahead of Shaft No. 2.

E. H. Sothern will appear in repertoire during his forthcoming engagement at the Academy 22-27. Prices of admission will be advanced.

Ed. Goodman, in advance of The Spider and Fly co., has made many friends during his short stay among us.

Anna Suits is to star next season.

WALTER C. SMITH.

BALTIMORE.

The engagement of H. Beerbohm Tree and his excellent co. at Albaugh's Lyceum Theatre was in every sense successful. From a pecuniary standpoint it was very gratifying, and from an artistic view it was enjoyable. Mr. Tree appeared in The Ballad Monger, A Bunch of Violets, and Captain Swift. Mrs. Tree and Miss Hanbury received favorable notice, and Lionel Brough demonstrated that he is a thoroughly capable character actor.

Owing to the mass of scenery carried by Fanny Davenport in her production of Sardou's Gismonda, no performance could be given at Ford's Grand Opera House on Monday evening, as the stage could not be made ready in time. The performance given on Tuesday evening, however, fully repaid those who had to go to the trouble of changing their seat coupons, for it was on a magnificent scale in every way. Miss Davenport was all that could be desired in her role, while the supporting co. was thoroughly up to the standard. A Texas Steer 15-20.

Martin Julian's Athletic co. gave a very interesting entertainment at the Holliday Street Theatre. It consisted of battle-axe combats, broadsword exercises, and other athletic feats. Our Country Cousin 15-20.

The Midnight Special was presented by the Howard Auditorium Stock co. at their own house, and was fairly given. W. H. Murphy was the particular star of the play, which was sensational enough to please the patrons of the house. Uncle Tom's Cabin 15-20.

Irwin Brothers' Big Show proved a drawing attraction at Kernan's Monumental Theatre, and gave a good variety exhibition. City Sports co. 15-20.

Thomas Q. Seabrooke and his opera co. will be the Easter attraction at Harris' Academy of Music, and big business is looked for by Manager Dean.

Stuart Robson and his comedians will prove a drawing attraction at the Lyceum for Easter week. Mr. Robson is a great favorite in this city, and Mr. Albaugh showed good judgment in bringing him here at this particular time, when his business will be larger than ever.

HAROLD RUTTLEDGE.

ST. PAUL.

At the Metropolitan Opera House De Wolf Hopper and a strong co. of clever artists produced for the first time in this city the comic opera Dr. Syntax 4-6 to large houses and fashionable audiences. Hon. H. C. Miner's very excellent co. presented for the first time in this city James A. Herne's beautiful play, Shore Acres, 7-13, opening to a large attendance. Della Fox Opera co. 15-17; Gilmore's Band 18, 19.

At Litt's Grand Opera House the Giffen and Neill Stock co. 7-13. The opening of the stock season at the Grand was an anticipated event looked forward to with pleasure by many of our theatregoers, for Jacob Litt has always played strong stock cos. during previous summers. The Giffen and Neill co. opened to packed houses, and made a very favorable impression in Dion Boucicault's comedy, The Jilt. Each character was finely sustained. The co. is well balanced, giving a smooth, even, and most enjoyable performance throughout. The actors met with a cordial reception, and well merited the enthusiastic applause and frequent curtain calls accorded them throughout the play. Henrietta Crossman is a very pleasing and attractive actress. Her admirable portrayal of the title-role evidenced a fine conception and strong dramatic talent that won for her noticeable recognition. Carrie Strong was decidedly good as Mrs. Welter. Annie Blancke, Fanny L. Burt, Kate Blancke, James Neill, John B. Maher, George W. Denham, Frederick Perry, Charles Kent, Charles Dade, each deserve especial mention for their excellent impersonations in their respective roles. Lewis Morrison's Faust co. 14-20; Stock co. 21-27.

The Alabama co. play Colonel Stone's circuit and go to the Pacific coast via Northern Pacific Railroad. Colonel Stone's Circuit is popular with and played by most of the leading attractions going to the coast.

The Griffith Faust co. passed through St. Paul 7 for the Pacific coast via Northern Pacific Railroad.

Manager Jacob Litt is in town and looks hearty and happy. Mr. Litt is a busy man, and his special companies and theatres have done a good business during the past season. He is greatly pleased at the favorable impression made by his stock co. this week.

GEORGE H. COLGRAVE.

ATLANTA.

Cleveland's Minstrels gave two performances at the Grand 6 to large audiences. At the matinee the co. was short several men, and the performance was not quite up to the mark; but at night it was generally satisfactory.

The South Before the War and Sousa's Band are Mr. De Give's next attractions.

Adelaide Randall, who is pleasantly remembered for her pleasing work in the Summer opera at the old Edgewood Avenue Theatre, is to be at the head of a comic opera co. in Kansas City.

Harry Frank will begin to erect on 18 a first-class variety and vaudeville house on Decatur Street and has contracted with Manager Barney Kleibacker to manage the new theatre. The house will be conducted on the popular-price plan idea and will be extremely pretty when completed. An effort is being made to perfect a complete circuit for this kind of entertainment in all the principal Southern cities. The theatre will be 120 feet long by 60 wide. The depth of the stage will be 34x61. There are to be eight boxes and together with the first floor and gallery it will seat 1,200. Opera chairs are to be used exclusively and it is to be finished in July.

The Marine Band tarried in Atlanta for the purpose of complimenting Georgia's Governor with a concert, but on account of his absence the band proceeded to Rome. On account of Gilmore's Band appearing here so recently and that Sousa's will appear shortly, Manager De Give refused to book them.

News by wire states that the Sadie Martinot co. has canceled all its engagements in the Southern towns. The co. jumped from New Orleans to Philadelphia.

The flag that was hoisted over Harry Greenwall's New Lyceum Theatre by Manager Herbert Mathews last week was strikingly appropriate. It was the one given by the late Patti Rosa to the Atlanta Rifles, and before it floated the genial "Hub" broke a bottle of champagne over its furls.

Signor Campobello is in the metropolis in the interest of his opera co., and writes that he has secured Hunter Bowie, a Georgia baritone, as one of the artists to appear here in grand opera.

The indications point to our having an abundance of comic opera this Summer.

LOUISVILLE.

Both the date and arrangement of plays to be presented for the Wilson Barrett engagement at the Temple Theatre were changed, the star opening 10 and continuing four nights. The Sign of the Cross was given three nights and The Manxman two. It is unfortunate that this fine attraction should visit Louisville during Holy Week.

Max O'Rell lectured at Macauley's 8, 9 to very large audiences; his subjects being "Her Royal Highness—Woman" and "John Bull, Sandy and Pat." James J. Corbett will be the next attraction at Macauley's 16, 17.

Jane opened a return engagement at the Grand 8, and repeated success of the former visit; E. J. Spangler, Charles Stedman, and Belle Gilbert filled satisfactorily the principal roles. Marie Heath in A Turkish Bath will be the attraction week commencing 15.

Hoss and Hoss was the attraction at the Avenue 8-13. The various specialties introduced are up to date; the Bowery dance being an especially realistic feature. Little Trixie will be the next attraction.

At the New Buckingham, Yucca, the female Sandow, astonished large audiences with her marvelous strength. The co. is a good one, particularly the sketch team of Dixon, Bowers and Dixon.

The kinetoscope, phonograph and the various electrical contrivances at Daniel Quilp's down-town Auditorium ticket-office are proving remunerative, as they are being liberally patronized.

Sousa, with Currie Duke as his principal soloist, will give a concert at the Auditorium on 16.

P. L. Hamilton, "Buck" McKinney, of Macauley's, and Joseph Sweeney, of the Auditorium, will be connected with the business force at the Baseball Park during the coming season.

John M. Strauss, the young actor and composer, will leave during the Summer for a visit to Germany. His friends have tendered him a benefit, which will without doubt be largely attended, he having a number of times generously contributed his services for charitable entertainments and for the benefit performances of others.

Durward Lely and his wife are booked for a concert here, in which a specialty will be made of Scottish songs. It will occur at Liberty Hall.

J. M. Kinney, who is here in advance of Corbett, announces that the champion will visit California, his home, before going into training for his coming contest with Fitzsimmons.

CHARLES D. CLARKE.

INDIANAPOLIS.

Lillian Russell appeared at English's Opera House 8-10 to immense business at advanced prices, presenting The Grand Duchess Monday and Tuesday evenings and La Perichole Wednesday evening. The star and co. were well received and the presentation of these operas was almost perfect in every detail. A well-trained chorus, gorgeous costuming and scenery were features of this engagement. Paul Alexander Johnstone 17.

Walker Whiteside closed an artistic engagement, if not a pecuniary one at the Grand Opera House 8. Bostonians 15, 16; James J. Corbett 18-20.

A Baggage Check played a return engagement to crowded houses at the Park Theatre 8-10. Lida Clark made a hit with the song, "The Home of My Childhood," written by Mr. Barclay Walker, a rising young composer of this city. Noss Jollity co. 11-13; Irish Homestead 14-16; Si Plunkard 17-19.

Harry Porter has returned home for his vacation and has signed for next season with A Railroad Ticket with flattering prospects. His many friends are happy to note his success in the profession.

Bert Dasher was here en route from the Pacific coast, the guest of his relatives and friends.

Walker Whiteside was the guest of honor at a banquet given on Saturday night, 6, at the Columbia Club.

The Press Club of this city will have its annual benefit performance on 16. Jessie Bartlett Davis and Eugene Cowles, of The Bostonians, Harry Porter of The Railroad Ticket and other professionals have tendered their services and a great treat is expected.

G. A. RECKER.

KANSAS CITY.

Week of 8-13 was the dullest of the season, the Ninth Street and Gillis being dark all the week and the Coates until Thursday, when Marie Burroughs will present The Profligate and Judah 11-13. Ada Gray comes to the Ninth Street 14-20.

Pete Baker in his old play, Chris and Lena, amused fair-sized audiences at the Grand 7-13. His co. included Lillian Maynard, John D. Gilbert, and other specialty people.

The police prevented the boxing exhibition between Ryan and Purtell at the Auditorium 8. Mrs. Ballington Booth lectures there 10, and Gilmore's Band comes 13. Theodore Thomas' Orchestra, assisted by the Apollo Club, gives concerts there 16, 17. S. Kronberg has secured a contract for three nights and matinee of Italian opera by the Metropolitan co. next Spring. Marie Jansen comes to the Coates 15-20.

FRANK B. WILCOX.

PROVIDENCE.

John Drew, supported by Maud Adams and an exceptionally strong co., played a successful half week's engagement at the Providence Opera House 8-10 presenting The Butterflies and The Masked Ball. Large and fashionable audiences attended and the star was enthusiastically received. Primrose and West's Minstrels 11 for the rest of the week did a fair business. Potter-Bellew co. 15-17; Joseph Murphy 18-20.

At B. F. Keith's Opera House 8-13, Frederic Bryton's Forgiven did a fair business. Mr. Bryton was ill and on Monday and Tuesday evenings his role was assumed by Edwin F. Forsberg, in a satisfactory manner. Del La Barr substituted Mr. Forsberg in the character of William Graham. Mr. Bryton appeared later in the week. The co. was good and the play attractively staged. Donnelly and Girard in The Rain Makers 15-20.

J. Francis Kirke, supported by a competent co., presented his romantic drama, entitled The Wreck of the Midnight Express, at Trowbridge's Star Theatre 8-13 to good-sized houses. The play is a dramatization of the poem, "Asleep at the Switch," and is well mounted and supplied with thrilling stage effects, which were well brought out. The supporting co. included Ethel Tyler, Mamie Murray, Leah Starr, Rose Carroll, Richard Gieger, Ben Reed, James Hall, and Jerome Powers. Alone in London 15-20.

The Fay Foster co. played a week's engagement at the Westminster Theatre 8-13 and drew well. A pleasing feature of the show was the very clever athletic exhibition given by Eugenie Petrescu, who performed on her hands what ordinary persons do on their feet. The entire specialty programme was good. Gus Hill's World of Novelties 15-20.

Matt Flynn, of the City Sports co., was in town 6.

R. C. Taylor, of Worcester, has the refusal of the Low's Opera House Building, owned by the Harry Billings estate.

William DeShetley has been in town all the week, rehearsing the co. which will produce his Alone in London at Trowbridge's Star week of 15-20.

Apropos to the coming Summer production of Pinafore at Crescent Park, Frank Moore, Lothrop's bald-headed mascot, says he instigated "Pinafore on the lake," which was produced some fifteen years ago at the old Park Garden, this city, under the management of Shirley and Reeves.

J. E. Toole's Killarney and the Rhine co. rested here 8, 9. Mr. Toole left for New York 7.

J. Ed. Hurst, Mrs. Jennie Kimball's manager, arrived in town 8, the co. having closed season 6.

Trilby will be seen at the Providence sometime in May.

Professor Jules Jordan, of this city, is at work on a three-act opera entitled Rip Van Winkle, which will probably be produced early next season.

Harry W. Callender, of this city, formerly treasurer of the Providence and recently in advance of one of the Charley's Aunt cos., has accepted a position as business manager for the Spring tour of Aristocracy, which opened at Bridgeport, Conn., 12.

In February B. F. Keith kindly tendered the free use of his Opera House and the services of its attaches to Providence Lodge No. 10 Theatrical Mechanics' Association for its annual benefit, and in appreciation of this kindness the members of the Lodge have had a set of resolutions drawn up, beautifully engrossed and framed. They have been on exhibition in the lobby the past week, previous to being forwarded to Mr. Keith in Boston.

About seventy members of the Rhode Island Wheelmen attended the performance of Doncas, given by Pauline Hall and her co. at the Providence 5. At the conclusion of her doll song in the first act Miss Hall was presented with a magnificent floral emblem from the members of the club. The floral piece was 30 inches high, the top representing the club button mounted on a base of Jacqueminot roses. Accompanying the flowers was a solid gold club pin. Later in the evening the star appeared wearing the club colors and pin. An invitation was extended Miss Hall, Mr. McClellan and Duncan B. Harrison and wife to accompany the club on a run to Woonsocket 7, but the weather was not suitable. Mr. Harrison was a guest at the club house during his stay here.

HOWARD C. RIPLEY.

BUFFALO.

Sowing the Wind, one of the strongest and best dramas of the day by Sydney Grundy, had a big week at the Academy of Music 8-13. The co. was an excellent one, and the production quite similar to that of the original co. at the Empire Theatre. Sex against sex is the basis of the plot, and the situations are most thrilling and of strong character. Milk White Flag 15-20.

Mrs. Langtry appeared at the Star Theatre for one night in her latest play, Gossip, 8. Her beauty has not failed her and her wardrobe is of superlative grandeur. Herrmann puzzled his audiences, and had many new devices to deceive 9, 10. Nat Goodwin, 11-13, had not visited Buffalo for over five years, and was gladly welcomed. A Gilded Fool, David Garrick, and Lend Me Five Shillings comprised his repertoire. Lillian Russell 18-20.

The Tornado was presented week of 8-13 at the Lyceum Theatre.

The Two Johns, the Watson Sisters co., including the Bronze Statues, occupied the Court Street 8-13. The co. is a very good one, but the bronze statues have received more notoriety than they deserve. New York Stars 15-20.

Inez Mecusker is becoming acclimated to the variety stage and has been interviewed exhaustively as to her reasons for quitting the concert stage, and has truthfully remarked that it was purely for pecuniary considerations. The Speck Brothers are great favorites. Fred. McClelland, Myron Fortesque and others make up an excellent vaudeville bill.

BRET HART.

MINNEAPOLIS.

The Grand Opera House was dark week of 8-13. Shore Acres 15-17.

At the Bijou Opera House William Haworth's popular play, The Ensign, opened a week's engagement 7 to large and enthusiastic audiences. The co. was a strong one. James M. Brophy gave an excellent performance of the title-role. Atkins Lawrence was inimitable as Coxswain Jack Dudley. Marlborough Hardy appeared to decided advantage as Lieut. Allen. Joseph Totten was happily cast as Midshipman Watson. Logan Paul sustained the role of Lieut. Blythe admirably throughout. His make-up as the martyr-president was a revelation. Esther Lyon made a pleasing Alice Greer, and Miss Totten a charming Dot. Fine scenery and stage effects. Giffen and Neill stock co. open 14.

Ysaye, the violinist, will appear in concert at the Metropolitan Opera House 27 under the patronage of the Ladies' Thursday Musicale.

Gilmore's Band, with Louise Natali as sopranist, will concertize at the Lyceum Theatre 19.

Manager Jacob Litt is in the city arranging for the stock season at his twin-city theatres. Charles A. Parker, his general press agent, accompanies him.

Manager L. N. Scott left 7 for New York city.

F. C. CAMPBELL.

CHARLESTON.

Cleveland's Minstrels 3 and matinee to moderate business. The co. is one of the largest minstrel aggregations ever carried through the South, including both white and colored contingents and a troupe of Arabs.

Manager Truss' creditable reproduction of Wang was given at the Academy of Music 4 to S. R. O. Albert Hart made a great hit as the long and lanky regent of Siam. Virginia Earl was very satisfactory as Metaya of the crown prince.

Wilfred Clarke 5, 6 in A Widow Hunt to poor business. It was decided to abandon the second night's performance, and the co. left for Florence immediately after the matinee.

The next attraction at the Academy of Music will be Sadie Martinot 12, 13, followed 19 by local amateurs in Everybody's Friend; Mabel Paige 21-27; Campobello Opera co. May 20 for a two weeks' engagement.

Lillie Hamiter, of Columbia, S. C., a recent addition to the stage, made her first appearance here with Wilfred Clarke.

R. M. SOLOMONS.

OMAHA.

Marie Burroughs and a very capable co. 8, 9 to large, fashionable and appreciative audiences. Pinero's The Profligate was the bill each evening. The piece is of about the same tone as The Second Mrs. Tanqueray. We were all glad to see Miss Burroughs as a star and wish her efforts in that line continued success. Marie Jansen 11-13; Superba 14-18; Thomas Orchesta 19, 20; Della Fox 21-23; Effie Ellsler 25-27.

J. R. R.

GALVESTON.

The Lilly Clay Gaiety co. appeared at the Grand 1 to a fair-sized audience. The Baldwin-Melville co. filled out the rest of the week with ten performances culled from an extensive repertoire, embracing every kind and style of drama. Change of bill with every performance. Remarkably low prices, 10-20-30 cents; gift attachment Saturday night. Several of the plays are presumably pirated, but this cut no figure with the patrons, who were mainly attracted by the ridiculously low prices, 10-20-30 cents, and easily pleased in consequence. Business during the engagement was immense, and return dates will be played 12-15. Lewis Morrison 10, 11.

C. N. RHODE.

NEW ORLEANS.

Holy Week, closing with Easter Sunday, was rather dull in theatrical circles here.

The Academy of Music and St. Charles Theatre remained dark during the week.

At the Grand Opera House Robin Hood was given four performances, and the United States Marine Band was heard in concert several times.

Lewis Morrison will be seen in Faust at the Grand Opera House for a week, beginning 14. He will be followed by Madame Réjane in repertoire.

The St. Charles Theatre will close its season with The South Before the War, which comes 14 for two weeks.

The season at the Academy of Music has ended, but Sousa's Band will be heard there on 25, 26, 27.

W. D. Loudoun's co., playing Joseph, closed its season here on 7 and returned to New York direct.

D. Blakely, the manager for Sousa's Band, and E. S. Conner for the Marine Band, are in the city.

LAMAR C. QUINTERO.

DENVER.

Richards and Pringle's Minstrels drew good houses at the Tabor week of 8-13. It was the first genuine negro organization here in some time. Kersands—he of the expansive mouth—heads the co. A fair programme was rendered. Calhoun Opera co. in Amorita 15-20.

At the Lyceum McKee Rankin's co. put on Boucicault's Long Strike. Next week it is announced that Mr. and Mrs. Sidney Drew will join the co. and A Legal Wreck will be given. It is also said that Trilby is in preparation.

A specialty co. called International Comiques, occupied the Curtis Street.

Ysaye will give two concerts at the Broadway the first part of next month.

Robert Bell's benefit at the Broadway 8 was fairly well attended, and an attractive programme was rendered.

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CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Father Slattery, the ex-priest, lectured on "Catholicism" to fair business 8-10. Baldwin-Rogers co. 13-20.——MONTGOMERY THEATRE (S. E. Hirscher and Brothers, managers): U. S. Marine Band concert to fair business 10. Whallen and Martell's co. (South Before the War) to a small audience 11. Andrews' Opera co. 12, 13.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Ben S. Thiess, manager): Cleveland's Minstrels 6, matinee and night, to fair business. South Before the War 7; U. S. Marine Band 8.——ITEM: J. F. Arnold, who will manage Lindsay's Comedians, a popular price co. playing in the South, will be the first to use the Edison kinetoscope for theatrical advertising purposes. Three machines will be used ahead of the attraction, each containing an act of one of the plays the co. will present. Mr. Arnold is in the city now completing arrangements for the season which opens Aug. 26.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): Andrews' Opera co. 5, 6, with matinee 6, presenting Fra Diavolo, Pretty Persian, and Martha to large and delighted audiences.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Dark 8-13.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): Baldwin-Rogers co. 11-13.

MOBILE.—THEATRE (J. Tannenbaum, manager): U. S. Marine Band 11. This house is now closed for the regular season.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (E. W. Martyn, manager): James O'Neill in Count of Monte Cristo 3; good business.

CAMDEN.—DOWDALL OPERA HOUSE (W. F. Avera, manager): House dark 1-13. There was some alarm here owing to small-pox.

FORT SMITH.—GRAND OPERA HOUSE (L. C. Hunt, manager): James O'Neill in Monte Cristo 6; good house. The theatrical season is nearly over here, but one or two bookings remaining. Lilly Clay 11.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, lessee and manager): House dark since Feb. 15 on account of quarantine for small-pox. Quarantine, however, is now raised, as all danger is over. The Lilly Clay co., billed for 8, failed to appear, having stranded in Texas.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): J. K. Emmet in Fritz in A Mad House did a fair business 1-3. The Fencing Master opened 4 for three nights to a large house. The house will remain dark until Held by the Enemy comes 15.——BURBANK THEATRE (Fred. A. Cooper, manager): The Dailey co.'s Corner Grocery was well patronized week ending 6. Humbug 7.——ORPHEUM (Gustav Walter, manager): With Redding and Stanton, Brown and Harrison, and Les Four Diez as fun-makers good houses ruled during the week.——ITEMS: William J. Scanlan, manager of the Whitney Opera co., is paying his first visit, and reports business prosperous.—J. H. Shunk is in town for La Fiesta week.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): The Fencing Master 1, 2; fair business. Dorothy Morton was warmly welcomed. Marie Burroughs, matinee and evening, 3, appeared in The Profligate, and Judah to good houses. Emily Bancker and co. 4-6, with matinee, in Our Flat. J. K. Emmet 10, 11.——PEOPLE'S THEATRE (W. L. Wilkins, manager): Edgar Selden in McKenna's Flirtation with local support to good business 1-6.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): J. K. Emmet presented Fritz in a Mad-House to a fair-sized audience March 30. Swedish Ladies' Quartette to light business 1, 2. Emily Bancker 15; The Girl I Left Behind Me 22, 23.

COLORADO.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. I. Ryan, manager): Calhoun Opera co. in Amorita 2; good house.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): In Old Tennessee to a fair house 2.——COLUMBIA THEATRE (Simpson and Lewis, managers): Passion's Slave 1-7; good business.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Dark March 31-7.

GREELEY.—GREELEY OPERA HOUSE (W. A. Heaton, manager): Calhoun Opera co. in Amorita 5; performance good. Pat Rooney 13; Remenyi Grand Concert co. 25.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): In Old Tennessee; or, Life in the Sunny South to fair business 1. One of the best engagements of the season was that of the Calhoun Opera co. 3, 4. Amorita and The Black Hussar were given, and a large and well-pleased audience greeted them both evenings.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The Danger Signal 4; topheavy house. Joseph Jefferson in Rip Van Winkle 5; largest audience of the season. A Bunch of Keys came 6. The first performance of Mark Twain's story, "Pudd'nhead Wilson," dramatized by Frank Mayo, occurred 8, 9, and as chronicled in the special dispatch on the opening night, made a great success. On the second presentation much of the dialogue had been cut out, making the play run smoother. Col. Robert G. Ingersoll 10; John Drew 11; The Hustler 12, 13.——ITEMS: George C. Tracy, of this city, a student at the Emerson School of Oratory in Boston, has been engaged for Joseph Haworth's co. next season.—Charles Dillingham, of Frohman's forces, is spending a few days at his home here. He will go to California in June ahead of The Fatal Card.—At the annual election of the Elks 5, ex-Alderman P. McGovern was elected Exalted Ruler.—When Steve Brodie was told that the house for Jefferson was sold entire two days before the performance, he remarked: "Well, Jefferson must be a great actor; I never had that happen to me."

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Joseph Jefferson in Rip Van Winkle 6; S. R. O. Mr. Jefferson was called before the curtain after every act. Pudd'nhead Wilson 10; John Drew 12; E. H. Sothern 13.——GRAND OPERA HOUSE (G. B. Bunnell, manager): Steve Brodie in On the Bowery filled the house during his engagement 4-6. The Hustler opened a three-nights' stay 8 to a good house despite the heavy rainstorm. A. V. Pearson's She 11-13.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Bunch of Keys 5; poor business. In Old Kentucky 12.——OPERA HOUSE (J. W. Ringrose, manager): Dark 8-15.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): The Dazzler 16; Ullie Akerstrom 23.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Prince Pro Tem 1; crowded house. Fast Mail 10; Ullie Akerstrom 11-13; Rob Roy 15.——MUSIC HALL (Edward Knapp, manager): Darkest Russia 13.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): Primrose and West's Minstrels gave a thoroughly satisfactory performance to a large audience on 9. House dark 10; In Darkest Russia 11; Fast Mail 12; Land of the Midnight Sun 15; On the Bowery 16; Kerry Gow 17.——PARLOR OPERA HOUSE (L. Dewitt, manager): Large audiences are enjoying a good vaudeville entertainment nightly.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Col. Robert G. Ingersoll will lecture on "Lincoln" 12. 1492, 15; Aristocracy underlined.——BRIGD OPERA HOUSE (A. H. Harris, manager): Dark.

DERBY.—STERLING OPERA HOUSE (J. L. Ungerer, manager): Ullie Akerstrom to fair business 8-10. Brooks' Comedy co. 15-17. Human Race 23.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Darkest Russia 10; light business. 1492, 16; Tony Farrell and Maggie Cline 19; Charley's Aunt 24; Ullie Akerstrom 25-27.——GAIETY OPERA HOUSE (Ira W. Jackson, manager): House dark 8-13.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): National Dramatic co. 8-13; fair business. Land of the Midnight Sun 16; Rice's Minstrels 20; Sam Russell 22-27.——ITEM: E. M. Beckwith, of this city, joined the National Dramatic co. 12.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Ullie Akerstrom 2. Owing to illness in the co., Hands Across the Sea canceled 10.

STAMFORD.—GRAND OPERA HOUSE: Dark 8-13.——TOWN HALL: After the Ball canceled 15. Hi Henry 24.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): House dark 3-6 and 8-11. Charles Frohman's co. in Aristocracy was a gratifying Good Friday attraction, and deserved the liberal patronage it received. John Drew in The Butterflies 13; Robert McWade in Rip Van Winkle 17; Galley Slave 18-20.——THE AUDITORIUM (Charles J. Belknap, manager): Ullie Akerstrom's engagement 4-6; liberal patronage. A. V. Pearson's She 10; good business. The Hustler 11; medium business. The Land of the Midnight Sun 12, 13.

MIDDLETOWN.—OPERA HOUSE: Dark 1-6.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): Chauncey Olcott in The Irish Artist 3; good business. Milton and Dolly Nobles in From Sire to Son 4, 5; small houses. Alexander Salvini in The Three Guardsmen 8; large audience. Richard Golden 13; Florence Bindley 15; Charley's Aunt 17; Willie Collier 19; Trilby 22; Manola-Mason 25; Thomas Q. Seabrooke May 3.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (George V. Burbridge, manager): Mabel Paige 1-6 at popular prices, nightly change of programme, to good houses. Lost in New York 8; light business. This closes the house for the season.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Hettie Bernard-Chase 1-6; good business at popular prices. The co. rest here 8-13.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): The season here has closed.

TAMPA.—CASINO (W. D. Lewis, manager): The season here is closed.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): The Marine Band 1; delightful concert. Wang 2; big business. Cleveland's Minstrels 4; fair business.

WAYCROSS.—OPERA HOUSE (Lee L. Sweat, manager): My Aunt Sally 6; fair-sized audience; performance satisfactory. Queen Esther 17 by local talent, benefit of Waycross Exhibit at the Atlanta Exposition.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Gilmore's Band March 26, afternoon, to a large and delighted audience. My Aunt Sally 1; small but well-pleased audience. This about closes the season unless some attraction not booked now should come in. The season has not been as prosperous as it might have been had money matters been easier.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (Frank A. Dunn, manager): My Aunt Sally 6; small and displeased audience.

COLUMBUS.—SPRINGER OPERA HOUSE: (C. P. Springer, manager): House dark March 31 to 8.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): U. S. Marine Band gave an excellent performance to a packed and enthusiastic house 6. Baldwin-Rogers Comedy co. 8-10; Lewis Morrison's Faust 25.

ALBANY.—GRAND OPERA HOUSE (Samuel B. Wight, manager): The season is closed here.

SAVANNAH.—THEATRE (T. F. Johnson, manager): My Aunt Sally 8; light house; performance fair. Lost in New York 9, 10; fair business.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): Special Delivery 2; small house; unfavorable weather. The Amazons 3; fair business. Daughters of Eve 5 filled the first floor only, but the audience made up in applause what they lacked in numbers. Miss Wainwright was called before the curtain three times.——CENTRAL MUSIC HALL (Frank Ihlenfeldt, manager): Ellen Beach Yaw and her concert co. 8; receipts, $484.——OLYMPIC THEATRE (Walter S. Beymer, manager): Vaudeville to large business 8-13. Stetson's U. T. C. 11; Sousa's Band 12; Rice's 1492, 15; Lillian Lewis 16; Lost Paradise 18, 19; Kellar 20; Holden Comedy co. week 22.——ITEMS: Most of the members of Rice's 1492 rested here 8-14.—Ross Snow, comedian with Rice's 1492, and a party of townsmen are spending the week camping out, hunting and fishing.—Walter S. Beymer, late with Williams and Stroh's Electric Comedy co., has assumed management of the Olympic Theatre, and has installed Billy Hart as stage manager.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (J. W. Reed, manager): Stetson's U. T. C. pleased two fair houses 7. Marie Heath in A Turkish Bath 10; Archie Boyd in The Country Squire 14; The Burglar 21.——GOSSIP: I am in receipt of a clipping from a Pana (Ill.) paper which states that a $20,000 theatre is to be built in that city in the near future.—The St. Louis Pedestrian Dramatic co., which left this city 17 to walk to New York, disbanded at Effingham after making several hundred dollars on the venture.—A play entitled The Flirtation was put in rehearsal 4. It will be produced by local talent, which includes Manager Reed.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Holden Comedy co. 1-6; big business at popular prices. Marie Wainwright in The Parisian 8; fair house; satisfactory performance. 1492, 16; Lillian Lewis 17; Kellar 18; Men and Women 22; Baggage Check 24; Marie Jansen 25.

CLINTON.—RENNICK OPERA HOUSE (John B. Arthurs, manager): Foster and Stone's lectures 2-7; good business. Jule Walters in Side Tracked (return date) 8 pleased a good house. Stetson's U. T. C. co. 12.

ELGIN.—DU BOIS OPERA HOUSE (Fred. W. Jencks, manager): H. C. Miner's Shore Acres, with Charles G. Craig as Nathan'l Berry, was seen by a large and pleased audience 1. Prices were advanced to $1.50, and the house was full. 8 Bells 16; Marie Burroughs 30.

MT. STERLING.—OPERA HOUSE: Dark 8-13.

LEWISTOWN.—BEADLE'S OPERA HOUSE (Henry Beadle, manager): John D'Ormond and Agnes Fuller 8-11.——ITEM: The Opera House has been remodelled, and the management have succeeded in booking some good attractions.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Eddie Foy in Off the Earth pleased a good house 6; receipts $300. The Flints 15-20; Shore Acres 22; Marie Burroughs 29.——ITEMS: The Opera House orchestra has been reorganized with Professor Dedrickson as leader.—The Reynolds Circus will open the season here May 4.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Moogk, manager): House dark 8-13.

PONTIAC.—FOLKS' OPERA HOUSE (R. Folks, manager): House dark 1-8. Chimes of Normandy 9; large advance sale. Labadie-Rowell in Faust 15.

CARBONDLAE.—GRAND OPERA HOUSE (R. Lynn Minton, manager): Augustus Thomas' The Burglar 15.

PEKIN.—TURNER OPERA HOUSE (Phil Becker, manager): Katie Putnam in The Old Lime Kiln 9.

LITCHFIELD.—RHODES' OPERA HOUSE (Hugh Hall, manager): Weston's Comedians 1-6; small audiences.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue, manager): Stetson's U. T. C. 1; packed house. Special Delivery 4; fair performance and business. Sousa's Band 11.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Frohman's Men and Women to large business at advanced prices 1.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): Holden Comedy co. 8-13.——ITEM: A. W. Heinly, who has just been re-elected manager of the Grand Opera House for the ensuing year, left here on 7 for an extensive European trip.

STERLING.—ACADEMY OF MUSIC (Fred. Hemstead, manager): Markoe's U. T. C. 4; small business.

DIXON.—OPERA HOUSE (F. A. Truman, manager): U. T. C. 2; poor house. Faust 8; fair house.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): The Amazons, with Johnstone Bennett in the cast, 2 to a fair house. Special Delivery 3; mail carriers' benefit. Marie Wainwright in The Daughters of Eve 4 to a well-pleased audience. Setson's U. T. C. 10; Sousa's Band 11.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Frohman's Men and Women gave an excellent performance 2 to a small audience. Special Delivery 5; good house. Baggage Check 23; Beach and Bowers' Minstrels 27; Robinson Opera co. 29-May 4. The Thomas Orchestra Concert, under the management of Professor Frank Slade Oliver, of the Champaign College of Music, gave two excellent performances at University of Illinois Military Hall 5. The matinee in the afternoon was well attended, and in the evening every seat was occupied, a number being in attendance from surrounding towns.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Pete Baker 4 pleased his usual large house, but his support was only fair. Katie Putnam 6 in The Old Lime Kiln drew good attendance. C. T. Dazey, the author, witnessed the production of his play for the first time. Marie Heath 8 in A Turkish Bath pleased a fair audience. James O'Neill 16; Marie Wainwright 18.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): 1492 4, and The White Squadron 9, to big business. Marie Wainwright 10; Mikado (local) 15; Stetson's U. T. C. 18; James O'Neill 19; Shenandoah 20; The Liliputians in Humpty Dumpty 23; Marie Jansen 25; The Burglar 27; A Baggage Check May 3; Della Fox Opera co. 10.

ALTON.—TEMPLE THEATRE (William M. Sauvage, manager): Effie Ellsler in Robert Drouet's play, Doris, had a pleased though small audience March 30. Beach and Bowers' Minstrels, matinee and night 7, to good houses. A Turkish Bath 11. This will be the occasion of a testimonial benefit for Manager Sauvage. James O'Neill, for the second time this season, 14. He will present Monte Cristo. Robert Wayne is booked for 15, and A Baggage Check 21.

PRINCETON.—APOLLO OPERA HOUSE (C. Cushing, manager): Labadie-Rowell in Faust 6; fair house.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodyatt and Cumpson, managers): Side Tracked 3; good business and pleased audience. Stetson's U. T. C., Pete Baker, The Burglar underlined.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): Jule Walters in Side Tracked 6 to medium business.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Side Tracked 7; good house; audience well-pleased. Ollie Torbett Concert co. 17.

AURORA.—EVANS' OPERA HOUSE (J. H. Plain, acting manager): Men and Women 11; excellent production; small house. 8 Bells 18.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale Brown and Co., managers): Thomas' Orchestra 4; good business. Marie Wainwright in Daughters of Eve delighted a fair-sized house 6. Frohman's co. in Charity Ball and Men and Women 8, 9 to fair business. Dorothy Usher, a member of this co., was a former resident of this city, and her work received well deserved applause from her friends in the audience. Men and Women seen for the first time here, was very much appreciated.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): True Irish Hearts 17; Walker Whiteside and A Turkish Bath underlined.——ITEMS: George B. Beckley, of this city, left to-day to join Ringling Brothers' Circus. Mr. Beckley will have charge of the Opposition Car.—Manager Cline is preparing for a benefit to be tendered the attachés of his house during the first week in May.—Walter L. Main will not open his season here as was reported last week.—Wilbur Harlan in a recent letter says: "The Pete Baker co. will close its season about May 10." Mr. Baker will likely appear in a new piece next season.

CONNERSVILLE.—ANDRE THEATRE (D. W. Andre, manager): New York Theatre co. closed a week of poor business 6. Fitz and Webster in A Breezy Time 13 for the benefit of the stage employés; Si Plunkard 16.

WABASH.—HARTER'S OPERA HOUSE (Harter Brothers, managers): Sousa's Band to S. R. O. 8. Charley's Aunt 19.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Hoss and Hoss 2; poor house; indifferent performance.

LAFAYETTE.—OPERA HOUSE (F. E. D. McGinley, manager): The Amazons to fair business 6; performance poor. Sousa's Band to the capacity of the house 7. Roche the hypnotist 8-13. The Girl I Left Behind Me, 23, closes the season.

FRANKFORT.—COLUMBIA THEATRE (Aughee and Barnard, managers): House dark week of 8-13.

ALEXANDRIA.—OPERA HOUSE (E. O. Clinton, manager): A Cold Day March 28; Si Plunkard 2; both to good attendance. Bartholomew's Equine Paradox 8-10; Boy Tramp 19.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Charles H. Yale's Devil's Auction co. played a return engagement to a good and well-pleased house 2. The American Travesty co. (Eddie Foy) 11; Murray and Mack 15.

ANGOLA.—THE CROXTON (P. A. Croxton, manager): House closed for the rest of the season.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): A Baggage Check to a fair and pleased audience 2. Mr. Hollie Negus, recital, local talent, to a large house 5. Neil Burgess in The County Fair 16.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Noss Jollity co. 8; fair house. Ezra Kendall in A Pair of Kids 13; Beach and Bowers' Minstrels 17; Archie Boyd in A Country Squire 19. Charles A. Loder in On the Go, booked for 1, canceled.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): Bobby Carroll Vaudevilles packed the theatre at cheap prices 6. Bartholomew's Equine Paradox 11-13.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Walker Whiteside in The Merchant of Venice 3; audience well pleased. The Huntley-Bixby co. commenced a week's engagement to good business 8.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): The Amazons, with Johnstone Bennett at the head of a good co., pleased a good house 4. Paul Alexander Johnstone, mind reader, 6; light house. Ezra Kendall 7; Sousa's Band 10; Chauncey Olcott 13.

EVANSVILLE.—GRAND (King Cobbs, manager): Robert Downing in David Garrick and French Marriage to a fair house 3. Johnstone Bennett in The Amazons to a medium-sized house 5. Ellen Beach Yaw 9; Sousa's Band 15.——PEOPLE'S (T. J. Groves, manager): The Noss Jollity co. 7; fair house. Sylvan A. Lee the hypnotist 8-13; A Turkish Bath 14.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Huntley Comedy co. 1-6; light business. One of the best repertoire cos. seen here this season. Sousa's Band 9, return engagement; Rhea 16; Logansport Military Band Concert 18; Frohman's co. in The Girl I Left Behind Me 22; Ada Gray 25; Davis' U. T. C. 26; Stuart Robson underlined.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): Robert Downing in The Gladiator 4; fair house; satisfactory performance. May Smith Robbins in Little Trixie 13; Turkish Bath 20.——ITEMS: A reception was given by the K. of P. fraternity for Robert Downing, who proved himself a good story-teller. G. B. Farnum, the treasurer of the co., is also a good entertainer.—S. B. Ricaby was here 6 in the interest of Little Trixie.

FORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): Herrmann 1; excellent house. Superba 3, 4; good business. County Fair 3; fair house.——ITEM: Herrmann sails for Europe June 15. There is no question but that Herrmann is a great social favorite. During his recent engagement at Milwaukee, he was tendered a banquet by the Milwaukee Club which cost $800.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): A Breezy Time 6; good performance and good business.——ITEM: George D. Lander, treasurer with Fitz and Webster, will close with that co. at Dayton, O., 17.

BRAZIL.—MCGREGOR OPERA HOUSE (Will. A. Miller, manager): Sargent's Celebrities week ending 6; good business. Noss Jollity co. in The Kodak 9.

PERU.—EMERICK'S OPERA HOUSE (S. B. Patterson, manager): Sousa's Band 9 (matinee) to a small but well-pleased audience.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): Johnstone the mind reader gave a marvellous performance 8 to very light business. Beach and Bower's Minstrels 16; Prof. Clarence X. Cheever, hypnotist, 19.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Walker Whiteside in Hamlet 8; good-sized audience; excellent performance. Mr. Whiteside received several curtain calls. The supporting co. is the best he has ever had with him on the road. Women's Musical Club Concert 17; Firemen's benefit 24.

ROCKVILLE.—OPERA HOUSE (D. Strouse and W. White, managers): The house is undergoing repairs. Si Plunkard 23.——CARLISLE HALL (D. Carlisle, manager): Dark 8-13.

DUNKIRK.—TODD'S OPERA HOUSE (Murray Waitman, manager): Fitz and Webster in A Breezy Time to a large and well-pleased audience 9. American Athletic Club 12; Boy Tramp 18.

RICHMOND.—GRAND OPERA HOUSE (Frank McGibeny, manager): Sousa's Band 6, matinee; receipts, $415. Walker Whiteside 9, as Shylock, to good business; pleasing performance. A Breezy Time 13; Charley's Aunt 16; 1492, 19; Robin Hood 22; The Girl I Left Behind Me 26.——PHILLIP'S OPERA HOUSE (J. H. Dobbins, manager): Dark 2-9; Little Trixie 12. Barney Ferguson in Duffy's Blunders, booked for 9, telegraphed that the agent had decamped with funds so they could not appear.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Sowing the Wind 20, closing the season at this house.——GOOD'S OPERA HOUSE (J. B. Toms, manager): Fitz and Webster's A Breezy Time 3; good house. Murray and Mack in Finnigan's Ball 5; big house. Ann Arbor Glee and Banjo Club 12.

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IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Katie Putnam and her excellent co. in The Old Lime Kiln 5 to discouragingly light business. Miss Putnam was as piquant and sprightly as ever, and has a winner in her new play. C. T. Dazey is the author, and he has fitted the popular little actress with a part in which she is bound to achieve success. The small audience present made up in enthusiasm what it lacked in numbers, and applauded Miss Putnam vociferously, calling her before the curtain after each act. The White Squadron 3; moderate sized audience; satisfactory performance. W. A. Whitecar in the leading role was very effective. Mrs. Tom Thumb and her Lilliputians 6; full house at matinee; light business at night. Superba 10, 11; Marie Wainwright 15; Side Tracked 16.——ITEMS: Chamberlin, Barhydt and Co. are taking preliminary steps toward the organization of a stock co. to play their Iowa-Illinois circuit during the coming Summer months.—The Ladies' Musical Club, a local organization, has engaged the Theodore Thomas Orchestra for a concert at an early date.—Manager Chamberlin goes to Davenport 11 in the interest of the new theatre which he is arranging to build in that city.—Ellen Beach Yaw took a few days' respite after her engagement in this city, going to St. Louis to hear the grand opera.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The White Squadron to good business 4. Superba 12, 13; Shenandoah 18, 19; Marie Jansen 23; Ann Arbor Glee Club 24; Lilliputians 26, 27.——GRAND OPERA HOUSE (William Foster, manager): The Robinson Opera co. closed their engagement to good business at popular prices 1-6. The Bixby-Gilkison Stock co. 15-May 1; Pete Baker 19; Thomas's Orchestra 22.——ITEMS: Bandmaster Frederick Phinney, of the Iowa State Band, returned 3 and reports a very successful season. He says he has about eight months booked for the present season and will open about June 1.—Frank L. Bixby returned from New York 3. His stock co. will be composed of these people: Kate Dalglish, Lizzie Hunt, Jessie West, Catherine Dion-McGill, Viola Wray Cresley; Maurice Drew, Clifford Dempsey, Neil Scully, Douglas Atherton, George Bird, George Gecor, W. D. Stone, and John Fenton. The co. began rehearsals 8 and will open 15 in H. J. Byron's comedy-drama, Blow for Blow.—Lepold Frye was a guest at the Elks' social 1.—Manager Charles Kindt, of Davenport, was in the city 6, 7 completing arrangements for the instituting of a lodge of Elks at his home. Des Moines Lodge, No. 98, will do the work, and will be assisted by Elks from Chicago, Peoria, Burlington, Dubuque, and Waterloo.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): General Gordon lectured on "The Last Days of the Confederacy" to a packed house 1. Katie Putnam in The Old Lime Kiln 2; good business. Gustave Frohman's co. in Men and Women 5, and Charity Ball 6, to good houses.

DAVENPORT.—BURTIS OPERA HOUSE (Charles T. Kindt, manager): White Squadron to a good audience 7. Hanlon's Superba had a fine house 8; will repeat performance 9. Charity Ball 14; Robinson Opera co. 15-20; Liliputians 21, 22; Marie Jansen 24; Theodore Thomas 25; Baggage Check 28; Della Fox May 9.——ITEM: Lola Hawthorne, of Off the Earth co., who has been very ill, is sufficiently recovered to rejoin the co.

OTTUMWA.—GRAND OPERA HOUSE (Chamberlin and Barhydt, managers): Katie Putnam in The Old Lime Kiln to good business 3.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): The White Squadron 5; fair house. Men and Women 16.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): The Man Without a Country 4; fair business; performance generally satisfactory. Black Crook May 2.——STEYER'S OPERA HOUSE (George Higgins, manager): Elocutionary Entertainment 10 by students of the Valder Business College, under the direction of Mrs. H. C. Goddard.——ITEM: The Grand will be closed during the rest of the month to give Manager Weiser ample time to work up a packed house for The Black Crook.

CARROLL.—GERMANIA OPERA HOUSE (U. Albertson, manager): Blind Boone 2; small audience. Medicine co. 8-20.

MUSCATINE.—COLUMBIA OPERA HOUSE (C. Leindecker, manager): House dark 1-6. Smith Sisters' Sextette 10.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): The Spooner Comedy co. 6; business fair. Robinson's Comic Opera co. 8-13.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Black Crook May 1.——ITEM: Harry Fisher, of this place, has joined the Buchanan Comedy co.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): Spooner Comedy co. 8-13; Side Tracked 15.——ITEM: The *Daily Republican*, the only daily here, has had some misunderstanding with the management of the Opera House, and press courtesies have been discontinued. As a consequence attractions are not noticed, except at the regular advertising rates.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Spy of Pettysburg by local talent 4 to fair business. Black Crook 19.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Eddie Foy in Off the Earth and his excellent co. played to the capacity of the house 1-3. His Grace De Grammont, by Otis Skinner, and his excellent co. of players was presented 5 to a fair house.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (A. B. Beall, manager): University of Wisconsin Glee, Banjo and Mandolin Club 2 to a large and fashionable audience. Nellie McHenry in A Night at the Circus 3 to a large house. Griffith's Faust 4 gave satisfaction to a light house. Gilmore's Band 16.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, manager): The Ensign March 28; good performance; large audience. Katie Putnam in The Old Lime Kiln 1; small audience. Mrs. Gen. Tom Thumb co. 2, afternoon and evening; fair business. Charity Ball 4; fair house. Fruit of His Folly 15 by local talent. Marie Wainwright in Daughters of Eve 17. Frohman's Men

and Women 19.——ITEM: Katie Putnam 1 for the benefit of the house attaches, and sorry to report light business. The "boys" deserved a crowded house, as they have rendered very efficient services.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John S. Henderson, manager): White Squadron 6; fair house. Phelps-Whelan comb. 8-13; moderate business. Elks' benefit 17; Prof. Roche 18-20; Thomas's Orchestra 23.

INDEPENDENCE.—GRISNEY OPERA HOUSE (R. M. Campbell, manager): Dark 18-20.——KING'S OPERA HOUSE (C. L. King, manager): Dark 8-20.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Dark weeks from 1 to 13.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (Douglass and Mason, managers): Dark 1-6.——ITEM: Champ Clark, lecture, who was billed for 23, has changed his engagement to May 1.

MUSCOGEE.—TURNER OPERA HOUSE (Fred. E. Turner, manager): Dark 8-20.

KANSAS.

WELLINGTON.—AUDITORIUM (Charles J. Humphrey, manager): Prof. J. B. De Motte, lecture, 3, on "Character Building" to a large and enthusiastic audience.——WOOD'S OPERA HOUSE (Asa M. Black, manager): Nashville Students 6; good entertainment to a top-heavy house.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Waldman's Concert Band 8-13.——GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Springer and Welty's Black Crook drew good houses matinee and evening 4.——ITEM: John Whiteley, manager of The Black Crook, has been touring our circuit for nearly twenty years. He knows intimately every theatre and half the people of every town in it.

COFFEYVILLE.—PERKINS OPERA HOUSE (W. C. Caldwell, manager): Nashville Students 11.

HUTCHINSON.—OPERA HOUSE (M. R. Cain, manager): In Old Tennessee 30. 3; small house.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Black Crook 3; large house; performance excellent.

NEWTON.—RAGSDALE'S OPERA HOUSE (M. J. Puett, manager): Springer and Welty's Black Crook 2; large and well-pleased audience. The singing and dancing of Madeline Marshall as Arline was very good. She was recalled several times. Dr. Tracey's Ben Hur 10.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): The Townley Concert co. 1-6; good houses. The Black Crook 8; fair business.

LAWRENCE.—POMEROY'S OPERA HOUSE (J. D. Bowersock, proprietor): The Black Crook was presented 5 to fair business.

WICHITA.—CRAWFORD'S OPERA HOUSE (George N. Bowen, manager): The Black Crook 1; good business; performance fair. In Old Tennessee 4; good business; performance satisfactory.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): The Mountain Waif was presented by local talent to a very fair house 1, owing to the bad weather.

PARSONS.—EDWARDS OPERA HOUSE (Johnson and Steele, managers): Sharpley's Lyceum Theatre co. 1-6; good business; Georgia Minstrels 17.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): William Morris in The Lost Paradise 9.——ITEM: Nadine Winston, of The Lost Paradise co., visited her father and sister during her stay here.

CHANUTE.—WILLIAMS' OPERA HOUSE (G. W. Williams, manager): Nashville Students 13.

KENTUCKY.

HENDERSON.—PARK THEATRE (A. D. Rodgers, manager): Charles A. Loder in On the Go to a small house 1; fair performance. Ex-Governor Bob Taylor lectured on "Visions and Dreams" 4 to a well-pleased audience. Max O'Rell 10; Leland Powers 17.——GAITE'S OPERA HOUSE (Held and Sneider, managers): Lee the mesmerist 1-6; small audiences; satisfactory performance.——ITEMS: The Elks entertained in honor of Charles Loder on 1.—Manager Rodgers will go to New York the latter part of May to book for the Park Theatre.—Ex-Governor Taylor and others say the Park is the prettiest theatre in the South, and all visiting cos. praise the accommodations.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): C. A. Loder in On the Go 4, 5, and matinee 6; fair business; performance satisfactory. The dancing of Josie and George Cohan is especially noteworthy and was loudly applauded.——ITEM: Hannibal A. Williams, under the auspices of the M. E. Church, delighted a large audience.—Frank Dumont, of the C. A. Loder co., will manage Thatcher and Johnson's Minstrels next season.

PADUCAH.—MORTON OPERA HOUSE (Fletcher Terrell, manager): Mr. and Mrs. Wayne filled a week's engagement 1-6 to crowded houses at popular prices. Gilmore's Band, billed for matinee and evening performances 10; house all sold at double prices.——ITEMS: Price's Floating Palace is here organizing for the Summer season. Murray Gilbert, the clarionetist who was with Harris last season, and whose home is here, will go with Price this season.—Frank Johnson, of this city, left Sunday to go to Louisville to take charge of advance car No. 1 of Walter L. Main's Circus, which opens there 15.—John Dean, an old professional orchestra and band leader, who has made Paducah his home for several years, is going to put up an auditorium for Summer theatres, band concerts, and cheap attractions, with a seating capacity of about 3,000.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): A Texas Steer 4; fair business. W. C. P. Breckinridge 9; good house. Wang 19; County Fair 30.

ASHLAND.—THE ASHLAND (B. F. Ellsberry, manager): Charley's Aunt 2; fair-sized audience. Our Country Cousin 4; small house.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): A Texas Steer was seen 3. Jane 6; matinee to good business; performance fair. James J. Corbett 15; Wang 17.

MIDWAY.—COLLINS OPERA HOUSE (N. C. Collins, manager): Gustave Frohman's Jane 6; fine performance to light business. Belle Gilbert as Jane was excellent. Almost the entire cast is deserving of mention. The co left here 7 for Louisville, where they close their season week ending 12. With the performance of Jane 6 this house closed its regular season. Business has been satisfactory, and the attractions presented have been worthy of patronage in every instance. The coming season should be a successful one, both pecuniarily and otherwise, as Manager Collins has booked a number of first-class attractions.——ITEM: The City Council has reduced the circus license from $100 to $20. This should be quite an inducement for circuses to include Midway in their route.

MT. STERLING.—GRAND OPERA HOUSE (Hudson and O'Connell, lessees and managers): Our Country Cousin 3; poor house. Charles A. Loder in On the Go 10; fair house; pleasing performance.——MASONIC TEMPLE THEATRE (J. M. Conroy, manager): Dark 8-14.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Schubert Symphony Club pleased a fair-sized audience 5.

MAYSVILLE.—WASHINGTON OPERA HOUSE (E. L. Kineman, manager): House dark 1-6.

DANVILLE.—OPERA HOUSE (J. M. Cullins, manager): Gustave Frohman's Jane co. pleased a fashionable audience 1. Frank Carpenter lectured on "Japan," to a big house 8.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): James O'Neill in Monte Cristo 1 and Virginius 2. Robin Hood Opera co. 5, matinee 6. Both cos. gave fine performances to very large houses. U. S. Marine Band 26.

MONROE.—THE TABERNACLE (R. L. Prophit, manager): House dark 1-6.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tucksbury, manager): Mr. and Mrs. Oliver Byron 8; light attendance. Katherine Rober in repertoire 15-20. Pauline Hall plays a return engagement 22; Trilby 23. Portland Athletic Club in their comic opera, Hawaii 25, 26. Tavary Opera co. 27-30.——ITEMS: Charley's Aunt, under the auspices of Mr. Mitchell, played to a big house 9. Arthur B. Morrison, manager of the Cecilian Quartette, died suddenly in this city 3 of paralysis.

BATH.—COLUMBIA THEATRE (Frank A. Owen, manager): Oliver Byron 10 in The Ups and Downs of Life. Al. G. Field's Minstrels 17.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Davis and Keogh's Comedians in The Hustler 2; good business. Oliver Byron 11; Al. G. Field's Minstrels 16.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Lillian Tucker 15-20.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): The Trolley System pleased a fair house 10. Charles A. Loder 19; Thatcher and Johnston's Minstrels 24.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager): Richard Golden in Old Jed Prouty 15; Thatcher and Johnson's Minstrels 22; Aunt Sally 25.

MASSACHUSETTS.

WORCESTER.—THEATRE (J. F. Rock, manager): Joseph Murphy in Shaun Rhue 3; fair house. Joseph Jefferson in Rip Van Winkle 4; every seat sold at advanced prices. Oliver Byron 5, 6; fair houses. Primrose and West's Minstrels 10.——LOTHROP'S OPERA HOUSE (Alf. T. Wilton, manager): Hands Across the Sea 3-6; Ship of State 8-10; good business at both attractions.——FRONT STREET OPERA HOUSE (George H. Batcheller, manager): Manchester's French Folly co. 3-9; Sam T. Jack's co. 8-10; fair houses during the week.——ITEM: Lent does not appear to affect business at any of the houses.

LOWELL.—OPERA HOUSE (Pay Brothers and Hosford, managers): John Drew and an excellent co. presented The Butterflies 4 to a large and well-pleased audience. Maud Adams shared the honors. A. V. Pearson's co. in The Land of the Midnight Sun gave a fair performance to a light house 5. Peter F. Dailey in A Country Sport 6 and matinee delighted a good house. May Irwin, Andrew Mack, and John G. Sparks made hits. Al. G. Field's Minstrels 8; satisfactory business. Frederic Bryton 15; A. M. Palmer's Trilby 16; Sol Smith Russell 18; Friends 19; Oliver Byron 20; Charley's Aunt 21.——MUSIC HALL (Thomas and Watson, managers): The New York Lyceum co. in repertoire 1-6; light business. Callender's Georgia Minstrels underlined.——BIJOU THEATRE (Kelly and Church, managers): The Cracker Jack Variety co. 1-3; fair houses. The White Crook Burlesque co. 4-6 pleased crowded houses. Variety co. underlined.——ITEMS: Peter F. Dailey's co. left town 7 for San Francisco, where they open 15.—The Elks' Club had a social 1 at which the Cracker Jack's entertained.—The usual Spring gossip of a new theatre is going the rounds.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Peter F. Dailey in A Country Sport 4; large audience. The Still Alarm, with Mary Anderson, of Salem, as leading lady, 15; Charley's Aunt 16; Frederic Bryton 19; afternoon and evening.——ITEM: Davis and Keough have sold the right of their play The Still Alarm to Mary Anderson for the rest of the season.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Still Alarm 19; Old Kentucky 29; Roland Reed May 2.——ITEM: Adin Hall, of The Old Homestead co., who has been visiting in town joins the co. at New York 29.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Black Crook 4; big business; good co. Fredric Bryton in Forgiven, return date, 5; fair house; excellent attraction. House dark 8-15.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): The Still Alarm was played to a good house 4; performance excellent. George Wilson as Uncle Dudley 19; In Old Kentucky 26; Fast Mail 29.

MARLBORO.—THEATRE (F. W. Riley, manager): Friends 6; fine business; third time here; very satisfactory performance. Danger Signal 15; My Aunt Bridget 19; The Fast Mail 24; Yon Yonson 27.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Prince Pro Tem 4; big house; everyone pleased. Land of the Midnight Sun 8 repeated success of last year before a good house. Rosenquest and Arthur's Linsey Woolsey 15; Mrs. Potter and Kyrle Bellew in Charlotte Corday 18. In Old Kentucky, return date, 19; Sol Smith Russell 23.——ITEM: The opening of the electric line to Easthampton May 1 will increase the available theatregoing population by 5,500. This gives us about 25,000 to draw on.

TAUNTON.—THEATRE (R. W. Harrington, manager): John Kernell in McFadden's Elopement 6; fair house. Darkest Russia 8; large audience; general satisfaction.

HOLYOKE.—OPERA HOUSE (W. Kendall, manager): Ward and Vokes 5; Land of the Midnight Sun 9; both to fair business. Sawtelle Dramatic co. 15-20; Sol Smith Russell 22; In Old Kentucky 23.——THE EMPIRE (William E. Gaut, manager): The Lillian Tucker co. closed their three weeks' engagement 6 to good houses.——ITEM: William E. Gaut, of Gloversville, N. Y., has leased the Empire Theatre for a term of years and will run it as a first-class house. Its first attraction is T. W. Keene 13.

FITCHBURG.—WHITNEY OPERA HOUSE (George E. Sanderson, manager): Friends 3 was welcomed by a good-sized audience. Joseph Murphy in Kerry Gow 4; good business. Trilby 15; My Aunt Bridget 16; The Cotton King 17; The Dazzler 19.——ITEM: By a recent vote of our City Government, Manager Sanderson is obliged to get a license for every performance at the Opera House, the fee being $1.00 in every case. The Mayor and Chief of Police also look over the printing for the different attractions, and anything that does not meet with their approval is not displayed.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): A. V. Pearson's Land of the Midnight Sun 3; good performance to fair business. Joseph Murphy in Shaun Rhue 5; large and delighted audience. Al. G. Field's Minstrels gave a fine performance to a fair-sized house 6. Charles Frohman's co. in Charley's Aunt 8; good business. Black Crook 17, 18; Oliver Byron 19; Sol Smith Russell 20; A. M. Palmer's Trilby 22.——ITEM: Al. G. Field's private car jumped the track while being switched here 6. C. E. Sontagg, a member of the co. was injured by a gas tank falling upon him. He was removed to the City Hospital where his injuries were found not to be serious, and he will be able to rejoin the co. in a few days.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): John Drew in The Butterflies and The Masked Ball 5, 6; good business. In Old Kentucky 15; Pauline Hall 16.——PARLOR THEATRE (H. B. Tucker, manager): These people appeared week of 8-13: Trousnelle, La Petite Flora, Mr. and Mrs. Lester, Chic Kehoe, Clark and St. Clair, Ida Rainer, and the Pardos.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Darkest Russia 5, 6; light business; merited better. The Choral Society, of this city, appeared 8 assisted by the Boston Festival Orchestra and soloists. Springer and Welty's Black Crook 8; big business. Trilby 17; Charley's Aunt 18; Fast Mail 19; My Aunt Bridget 20.——RICH'S THEATRE (Frank Rich and John P. Wild, lessees and managers): McAvoy and Mack, Dixon and Lang, Jessie Lindsey, O'Brine and Collins, the Nesbitts, Allen and Wilson, Billy Payne, 8-13.——ROCK STREET THEATRE (A. B. White, manager): Sander's Ole Virginny co. 8-13; light business for the second week of their engagement.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Oliver Byron in Ups and Downs did a fair business 3.——PARK THEATRE (C. H. Prouty, manager): The Boston Ideal U. T. C. co. had good houses 4-6. The Casino Girls Burlesque co. opened to a large house 8.——ITEMS: Frank J. Kelly resigned his position as pianist at the Park Theatre to accept a similar engagement at Keith's Bijou in Philadelphia 3. His friends presented him with a handsome blackthorn cane before leaving the city.—George Woodward has accepted the position of pianist at the Park.

WESTFIELD.—OPERA HOUSE (A. H. Furrows, manager): The Land of the Midnight Sun 10; fair house; pleasing performance.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): John J. Lewis delivered the last lecture in his illustrated course, "Through Switzerland," to a delighted audience 4; fair business. Lillian Nordica 13; American Comedy co. 16; Hazel Kirke (local) 17; The Cotton King 18; My Geraldine 19.——BIJOU THEATRE (W. R. Taylor, agent): Dark 4-11.

LYNN.—THEATRE (Dodge and Harrison, managers): Black Crook 5, 6, with matinee to fair business. House dark 8-13 (Holy Week). My Aunt Bridget 15; Sol Smith Russell 17; Trilby 18; Charley's Aunt 19, 20.——MUSIC HALL: The Casino Girls 4-6; good business. Kirkwood Athletic Club (local); crowded house. San Francisco Minstrels 13.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Darkest Russia 4; fair business; performance good. John Kernell in McFadden's Elopement 5; good house; general satisfaction. Frederic Bryton in Forgiven 6; small business; co. good.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Al. G. Field's Minstrels 5; good house.

THE LATEST PARISIAN SUCCESS!

MAKES BEAUTIFUL COMPLEXION!

Tablets de Beauté

MAKES BEAUTIFUL WOMAN!

By Mail, $1.00 per box.

THE KORIZA CO., NEW HAVEN, CONN.

Bunch of Keys 6; Charley's Aunt 10; good house.——ITEM: Mrs. Leslie Shackley, of this city, has signed with Lewis Morrison's Faust co. for next season.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser, manager): House dark 8-13. National Band (local) open a four nights' "Bazaar of All Nations" 17; Dazzler 24; Ullie Akerstrom May 14.——ITEM: Wales Winter, last season with the Craigen-Paulding co., has been spending the Winter at his home here. He is now rehearsing The Setting of the Sun and Lend Me Five Shillings which he intends to produce 25 assisted by local talent.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burbank, manager): Bob Fitzsimmons' Own Specialty co. to good business 4. The Dazzler 5; fair-sized and well-pleased audience. Tim Murphy and Eugene Canfield in Alimony 11; After the Ball 13; Mrs. Potter and Kyrle Bellew in Charlotte Corday 20; Primrose and West's Minstrels 25.——ITEMS: Manager Burbank's benefit will occur 22, when George W. Monroe in My Aunt Bridget will be the attraction.—Gladys Wallis recently visited Mrs. W. A. Whittlesey. Miss Wallis is quite a favorite in this city, having taken part in the "Kirmess" about a year and a half ago.

PLYMOUTH.—DAVIS OPERA HOUSE (George M. Burns, manager): The Casino Girls on the Hudson 1-3; poor business; performance fair. Austin's Gigunteans 4, 5; fair business; performance good. Our Uncle Dudley 6; canceled. The New York Lyceum Comedy co. in repertoire 8-13; poor business. Ullie Akerstrom 15, 16; Friends 20.——ODD FELLOWS OPERA HOUSE (C. D. Pelham, manager): House dark week 1-6. Mme. Dockrell's New United Monster Shows 20. The American Theatre co. Limited (repertoire) 22-27.——ITEMS: Under the able management of Mr. Claude D. Pelham, the Odd Fellows Opera House has had a very successful run of business this season. The house has undergone extensive repairs and now has a stage 21x32 feet, 26 feet to gridiron, opening 23 feet 3 inches wide and 18 feet high and opera chairs from Andrews, Demarest and Co., of New York.—Davis Opera House has had the entrance remodeled and new swinging doors now admit the patrons. We understand that during this Summer's vacation needed repairs to the stage will be made.—Walter C. Bailey, late of the American Theatre Co., which disbanded in Warren, R. I., is in town reorgantzing the co. under the name of "The American Theatre Company Limited." Mr. Bailey is proprietor and manager and will open here week of April 22-27.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Dark 8-13. F. M. T. A. Ball 15. Boston Festival Orchestra 16. Palmer's Trilby 18; Pauline Hall in Dorcas 26.——WILSON OPERA HOUSE (Thomas Hanley, manager): The White Crook Extravaganza co. opened 9 to a packed house at popular prices.——THE BIJOU (William Henry, manager): Carlisle's Circus co. did well at this house 8-13.——ITEMS: There will be an excursion to Troy, N. Y., 16-18, during the run of The Brownies at Griswold Opera House.—Local amateurs are rehearsing The Miller's Daughter and Newburne, both of which will be presented shortly.—Hutchinson's Dramatic Club is the name of an amateur organization lately formed here. Rodolph Hutchinson is the president.—Ellen Beach Yaw, the soprano, will sing here April 30.—Byron G. Briggs, who has been with several first-class cos. has been engaged as musical director at the Columbia next season.—C. Mitchell, stage manager at the Bijou, has resigned his position.

MICHIGAN.

GRAND RAPIDS.—POWERS' (J. W. Spooner, manager): In Old Kentucky with Lizzie Evans and a fair co. did a satisfactory business 3. Rhéa presented The Parisians 6 to a small audience. Eddie Foy surrounded by a remarkably clever co. presented Off the Earth 8, 9 before large audiences. Sadie McDonald sang and danced herself into great favor. Robert Downing 12, 13; DeWolf Hopper 15; Sowing the Wind 18; New Boy 20; 8 Bells 22.——GRAND (O. Stair, manager): Dark week of 8-13 owing to failure of the Colorado co. to materialize. Ida Van Cortland 15-27.——ITEMS: Brady, Stair and Whitney have leased the Grand for five years.—Rose Coghlan was booked at Powers' 4 but cancelled.—Rhéa will shelve The Parisians.—Several members of The Girl I Left Behind Me co. rested here during Holy Week.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Mr. and Mrs. Wilson Day in repertoire at popular prices 1-6 to good houses. In Old Kentucky 8; Rhéa 9.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Rhéa in The Lady of Lyons 5; house fairly filled. Rhéa was favored with curtain calls and roses. Robert Downing 15; Colonel Robert Ingersoll 18; New Boy 19; A Night at the Circus 24; Charity Ball 29.——ITEM: Rhéa talked on Napoleon at a large reception given to her by the Woman's Club on Friday afternoon.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Rhéa in The Parisians 2; large house. Finnegan's Ball 6; fair house. 8 Bells 20.

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): Rose Coghlan in A Modern Duchess to a fair house 1; good support. Devil's Auction 11; Ellen Beach Yaw 13 (matinee).

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): In Old Kentucky 6, matinee and evening; good houses. The Wilson-Day co. 8-13; large houses. Pawn Ticket 210, 16; Devil's Auction 17; Robert Downing 19; Colonel Robert G. Ingersoll 20.

ADRIAN.—CROSWELL'S OPERA HOUSE (H. E. Cook, manager): Robert Downing in The Gladiator 10; The Girl I Left Behind Me 16.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): In Old Kentucky 9; small audience; good performance. Prince Pro Tem 12; Finnegan's Ball 17.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Bower, managers): Murray and Mack in Finnigan's Ball 16; Wilber Entertainment co. 29.

COLDWATER.—TIBBIT'S OPERA HOUSE (T. J. Jackson, manager): A Breezy Time co. gave a good performance 5; small house on account of rain. The Girl I Left Behind Me 17.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Rhéa and a strong co. presented The Parisians to a fair-sized audience 4. Sowing the Wind 19.——WONDERLAND FAMILY THEATRE (A. L. Witherall, manager): Specialty performance nightly to good business.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): In Old Kentucky 11; S. R. O.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Rhéa in The Parisians 2; large house. Murray and Mack in Finnigan's Ball delighted a good audience 4.——ITEM: The Woman's League gave a reception for Rhéa on 2.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): In Old Kentucky, with Walter Edwards, a Lansing boy, in the cast, did a big business 5. Mr. Edwards was warmly welcomed. Treasurer R. G. Jones' benefit 9 had a $700 house, and was an event long to be remembered. Robert Downing 22; 8 Bells 23.

MISSOURI.

ST. JOSEPH.—THE TOOTLE THEATRE (C. U. Philley, manager): House dark week of 6. Marie Burroughs 10; Gilmore's Band 14; Shenandoah 15.——THE CRAWFORD THEATRE (J. W. Halton, manager): The Flint Family, hypnotists 1-6; fair business and very amusing exhibitions. Black Crook 8.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Fontana's Merry-Makers 8-13.

MARSHALL.—OPERA HOUSE (J. T. Harvey, manager): The Shaker Concert co., two weeks' engagement 1-14.

NEVADA.—MOORE'S OPERA HOUSE (W. O. Churchill, manager): A Cork Man, under the direction of H. S. Mitchell to the largest house of the season 3. Lost Paradise 9; James O'Neill 12.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schuchert, manager): House dark 1-6.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): A Cork Man pleased a good house 4; Lawson's Specialty co. 12. Queen Esther, cantata, local, Mrs. Anna R. Parke, manager and soprano, 9.

FULTON.—NEW GRAND OPERA HOUSE (T. M. Bolton, manager): A. Q. Scammon's co. in The Burglar to fair business 5; performance good. This closes the season at the Grand. Advance sales indicate big house for local talent in Pinafore 10.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Marie Wainwright 19.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Eagan, manager): Spooner Dramatic co. 4-7, fair performance to good houses. James O'Neill booked for 12, cancelled. Ada Gray 22; University Glee Club 27.

CARTHAGE.—GRAND OPERA HOUSE (Hill Porter, acting manager): Herbert Cawthorn in A Cork Man 3; large and well-pleased audience. James O'Neill 12.

COLUMBIA.—HADEN OPERA HOUSE (B. E. Halton, manager): A Turkish Bath pleased a light house 2. James O'Neill 12, 13.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): A Cork Man 6; fair-sized house.

LOUISIANA.—PARK'S OPERA HOUSE (E. A. Parks, manager): Pete Baker 4 in Chris and Lena to fair business; performance satisfactory. Side Tracked 10.——ITEM: Pete Baker's co. is strengthened at Quincy, Ill., by three new people.

CLINTON.—OPERA HOUSE (Brannum and Piper, managers): House dark 1-8. Our Dorothy Opera co. 11, 12. A Celebrated Case, home talent, charity, 19-20.

SPRINGFIELD.—GRAND OPERA HOUSE (F. S. Hefferman, manager): James O'Neill 8; large audience.——BALDWIN THEATRE (H. S. Jewell, manager): Lost Paradise 10; Lilly Clay 13.

INDEPENDENCE.—NEW ARMORY HALL (H. G. Henley, manager): Dark 8-13. George B. Williams in Shakespearean Recital is the next attraction.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (L. N. Scott, manager): Otis Skinner and his excellent co. in The King's Jester 2, His Grace de Grammont matinee and Merchant of Venice evening of 3, to good business. James A. Herne's Shore Acres 5 and matinee and evening of 6 to crowded houses, and was pronounced by both press and public to be the most refreshingly wholesome and altogether enjoyable production that has been here for a long time. Shore Acres may be sure of a warm welcome should it ever come to Duluth again. Two Old Cronies 12; Gilmore's Band 20.——TEMPLE OPERA (John T. Condon, manager): Prof. Simms lectured on A. P. A. 5 to a small audience. Barnes and Marvin's Players opened a week's engagement 8 to fairly good business. Thomas Orchestra 27.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Nellie McHenry 4; good business. Woodward Theatre co. 8-13 in repertoire.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): The Man Without a Country 3; good business. Woodward Theatre co. 15-20.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): 8 Bells to a good house 2; general satisfaction. Otis Skinner in his Grace de Grammont to a light house 4. One of the best plays and cos. of the season, and deserving of a fine audience. Two Old Cronies 9; Ferris Comedians 11-13; Shore Acres 18.——ITEM: There is some talk of organizing a Lodge of Elks here.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): Nellie McHenry with A Night at the Circus to good business 4. Two Old Cronies 8; Gilmore's Band 17.——ITEMS: Nellie McHenry opened her supplementary season at Omaha 1. She will close in Brooklyn June 1.—Nellie McHenry and the members of her co. during their recent visit to North Platte, Neb., were royally entertained by Buffalo Bill. They were taken out to Mr. Cody's ranch in a tally-ho and were driven by Mr. Cody himself. At the ranch they were entertained by exhibitions of rough horseback riding given by cowboys employed on the ranch.

MONTANA.

HELENA.—MING'S OPERA HOUSE (J. L. Ming, manager): M. A. Meyendorff gave a very entertaining lecture on "Siberia" to a fair-sized audience 5.——ITEM: Mr. Meyendorff has lived in this city for the past eighteen years. In 1863 he was banished for life to Siberia from Poland, but through the efforts of Secretary Seward he was released. He contemplates adopting lecturing.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Griffith's Faust 15; Tisso's Specialties 19; Alabama 23.

GREAT FALLS.—OPERA HOUSE (N. G. Hartley, manager): The Tittell Sisters 2, 3; fair houses. The Misses Tittell are artists of merit and deserved larger houses. Maud Granger 8, 9; The Mahara Minstrels underlined.——ELKS: The Elks gave a social session at the Great Falls Opera House on afternoon of 3 with Essie Tittell in the chair.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Sidney J. Lowenburg, manager): Gilmore's Band (Victor Herbert, conductor) 4 to $412; general satisfaction.

GREENVILLE.—OPERA HOUSE (Hexter and Langford, managers): Gilmore's Band, conducted by Victor Herbert, 6 to a house that showed plainly that hard times abound here, or else a crowd would have greeted this superb organization. Marine Band 30.

VICKSBURG.—OPERA HOUSE (Piazza Botto, manager): Gilmore's Band, night and matinee, at advanced prices to good business 5.

NEBRASKA.

LINCOLN.—NEW LANSING (E. A. Church, manager): Black Crook 16; Shenandoah 18.——THE FUNKE (F. C. Zehrung, manager): Annie May Abbott entertained rather light houses 3, 4 with an exhibition of her "magnetic" powers. Gilmore's Band 15; Thomas' Orchestra 18.

FALLS CITY.—GEHLING OPERA HOUSE. Grant Shurtleff, managers): Arnold Opera co. 1-9.

KEARNEY.—OPERA HOUSE (J. J. Osborn, manager): Rooney Comedy co. 24.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): Dark 1-6; Black Crook 16.

WAYNE.—OPERA HOUSE (James Britton, manager): Redmond Comedy co. 1-6; light houses; excellent performance.

MADISON.—NEW HEIN OPERA HOUSE (J. W. Maguinness, manager): This house has just been completed. There are 650 opera chairs; scenery is modern.

NEVADA.

VIRGINIA.—PIPER'S OPERA HOUSE (John Piper, manager): Smith-Lieb co. 4 in Hermine. Infatuation 5; The Old, Old Story 6; all to good houses. By request Infatuation was repeated 7.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Al. G. Field's Minstrels 10; good house. Charley's Aunt 11; large house.——GORMAN'S THEATRE (Charles J. Gorman, manager): Vreeland's Minstrels 8-10; crowded houses. The Casino Girls 11-13; good advance sale.——ITEM: Manager Gorman announces a happy surprise to his patrons in the nature of an additional theatre in connection with his present house, the details of which he at present withholds.

PORTSMOUTH.—MUSIC HALL (J. O. Ayres, manager): Tutt's College Glee Club to a light house 5. The Hustler drew fairly 6. Al. G. Field's Minstrels 11; Friends 18 (Fast Day).

CONCORD.—WHITE'S OPERA HOUSE (R. C. White, manager): Our Uncle Dudley 4; fair business. Co. excellent.——PHOENIX HALL: Rockwell's People's Theatre co. closed a week's engagement 6. Among the plays presented were Two Orphans and Charley's Aunt, the word aunt being changed to uncle in the ad.

NASHUA.—THEATRE (A. H. Davis, manager): Joseph Haworth as Hamlet deserved a much better

[CONTINUED ON PAGE 12.]

TO ORGANIZE FOR PROTECTION.

Combination Managers will Form an Association to Reform Abuses.

It was plainly demonstrated during the recent agitation in the matter of bill board and lithograph passes, that New York managers as a body are not desirous to organize themselves into an association for the removal of the evils existing in the theatrical business. One prominent manager, in fact, stated publicly that he would not join any association of managers, and several of his fellow managers, less frank, practically admitted as much by staying away from the meetings or by having subordinates attend them.

But two managers attended the meeting held last week for the purpose of opposing the Mullin bill and even those managers most directly affected by the bill, which if it becomes law will banish the extravaganza and the ballet from the stage, did not take enough interest to be present.

One local manager explains the reason of this extraordinary indifference and apathy as follows: "I never go to the meetings of the local managers because I know I shall only waste my time. Nothing is ever accomplished at the meetings, and they are adjourned week after week without the slightest reason and when the business under discussion could just as well be settled then and there. Busy managers have little time to waste."

At the time the lithograph agitation began and ticket-scalpers were being arrested nearly every night some of the leading combination managers in town, who perhaps know more about the evil than anyone else, resolved in the event of the local managers accomplishing nothing in the way of reform to organize an association among themselves to render such abuses impossible.

Through the columns of THE MIRROR, which was the first journal in this country to lay bare the evils of this system, the managers of the first-class combinations now announce that they are about to organize for self-protection with a body to be styled The Theatrical Managers' Association.

Joseph Brooks, Charles Frohman, Daniel Frohman, Augustus Pitou, W. A. Brady, C. B. Jefferson and the managers of other important combinations will hold a preliminary meeting some time next week to discuss the plan of organization, and during May and June steps will be taken to include all the important organizations in the country.

To a MIRROR reporter Joseph Brooks said yesterday: "The Association will have a constitution and by-laws precisely like a club, and any theatrical manager, whether combination or local, will be eligible. But he must be a bona fide manager, and if not the actual proprietor must have a moneyed interest in a theatre or company. Business or acting managers on salary will not be eligible any more than would a bank cashier to an organization of bank presidents. Nor will any manager be permitted to send his acting manager, press agent or typewriter to any of the club's meetings, as has been the custom at meetings of managers heretofore.

"The association will have its headquarters in New York and an office will be rented for that purpose. It will also have agents in every important city in the Union. At the New York office a stenographer and secretary will be permanently employed, whose duties it will be to keep the minutes of each meeting and give to the press that part of the discussion that the club's officers see fit to give. On no account will reporters be admitted to the meetings, for it is impossible for a manager to discuss his business frankly if he thinks his every word will be quoted.

"Among other abuses the club will discuss and endeavor to remove, are the following:

"First—The giving free of bill-board, lithograph, and orchestra tickets for advertising. This is much abused in New York, but it is nearly as bad all over the country.

"Second—Speculating in theatre tickets. In many cases now, it is said, the speculators secure the seats from the treasurer or acting manager and divide the profits with the latter. This abuse flourishes extensively in the short stands, especially where every one in town is anxious to see the attraction.

"Third—To do away with the present custom of selling the best seats at advanced prices at the hotels. The combination manager receives none of the profits of this transaction, which sometimes puts $1,500 a week into the pocket of the local manager.

"Fourth—The regulation of railroad transportation.

"Fifth—Baggage transfers. Combination managers are often defrauded by the baggage people.

"Sixth—The supers in theatres and the extra ladies. Under the present system a lot of the money paid by the traveling manager for supers goes into the pockets of some one connected with the local theatre. The supers often do not get one-fourth of what is due them.

"Seventh—The present system of increasing the salaries of actors. Also, the prevailing custom of one manager holding out inducements to get an actor away from a fellow manager.

"Eighth—To devise some way to keep irresponsible managers and actors out of the profession.

"Ninth—To prosecute play pirates all over the country.

"The chief object of the organization will be to elevate the profession of the actor, and to add to the dignity of the theatrical business. Instead of having a number of managers each pulling a different way, the business methods of the calling will be under the control of a few leading managers who are interested in making the theatrical business as legitimate as any mercantile business."

A call to managers will probably be issued tomorrow (Wednesday).

UNDER THE BLACK FLAG.

A company styling itself The Moore and Livingston company is apparently sailing under the black flag through the Northwest filled an engagement the week of April 1 at the Belle City Opera House and during the week presented the following pirated plays: The White Slave, The Stowaway, The District Fair (Old Kentucky), The Middleman and Work and Wages. Sherman Brown, the manager of the Belle City Opera House, is now in New York and was seen by a MIRROR man. "The company is evidently presenting pirated plays," said Mr. Brown, "and if I had the slightest idea of it, the company would never have got the time. I will tell you how it happened. I was here in New York and I received a letter from the resident manager J. Johnson who is also one of the theatre's directors, requesting me not to book anything for the week of April 1, as they had already done so. They did not tell me what company they had booked. Did they know what plays the company was going to do? I suppose so, and I don't see very well why they did not notice at once that the plays had been stolen. I may say that I shall not be manager of the Belle City Opera House after June 1, but I shall still retain my interest in the Davidson Theatre, Milwaukee."

Professor Samri S. Baldwin writes that his name and business are being pirated.

The Phelps-Whelan company are playing In Old Kentucky in Iowa under the title of Our Kentucky Girl and are pirating other plays.

W. R. Dailey, writing from Los Angeles, Cal., denies the statement that he is a play pirate.

THE ACTORS' FUND GETS A GOOD SUM.

The Board of Estimates met last Thursday to make the annual distribution of the theatrical and concert hall license fund. Comptroller Fitch announced that the amount was $37,228, somewhat less than last year. A. M. Palmer asked that fifty per cent. of the receipts from the theatre licenses be awarded to the Actors' Fund as usual, and it was done.

COMPANIES CLOSED.

The Northern Tornado company will close season in Philadelphia on May 4.

Mr. and Mrs. Oliver Byron will close season in Ups and Downs of Life at Long Branch on May 1.

FOR ANY ONE IN DOUBT.

[*Special to The Mirror.*]

KANSAS CITY, Mo., April 14.—Any one in doubt about the Gillis Theatre here should see the In Old Kentucky opening to-night. Receipts, $632. The play created an excellent impression. JAMES MOORE.

THE ELKS.

Ocala, Fla., Lodge 286 was installed by a delegation from Jacksonville on March 11. After the installation a banquet was given at the Ocala House. The following are the officers: Dr. James Chase, E. R.; Dr. D. M. Smith, E. L. K.; Dr. R. P. Islar, E. L. K.; P. D. Clare, E. L. K.; H. G. Eagleton, Secretary; Maurice Reche, Treasurer; Abe Leddon, Tyler; D. L. Sternberger, H. C. Colby, Will. Tompkins, Trustees.

Cleveland Lodge, No. 18, held the most interesting session in its history last Friday, initiating a class of 108. The work was commenced early in the morning and kept up until nearly midnight, when all present, numbering about 400, sat down to a banquet. Among the guests were many from surrounding towns.

The following officers have been elected by Savannah Lodge, No. 183: Thomas F. Thomson, E. R.; Isaac Beckett, E. L. K.; W. T. Watson, E. L. K.; W. W. Starr, E. L. K.; W. E. McCollum, Secretary; Thomas D. Fitzgerald, Treasurer; A. Kelly, Esquire; James Lane, Chaplain; W. C. Puder, Inner Guard; George W. Alley, Tyler; A. S. Haines, Organist.

Sedalia, Mo., Lodge, No. 125, held their annual installation on April 3 at their lodge and club rooms. Past District Deputy Latour conducted same and the following officers were installed: W. H. Powell, E. R.; S. R. Wolf, E. L. K.; G. C. Graham, E. L. K.; E. R. Easton, E. L. K.; C. S. Conrad, Secretary; C. Hye, Treasurer; D. M. Dodge, Tyler; H. J. Smith, Trustee. The ceremony was followed by a genuine Elk stag social which was a great success.

Davenport Lodge, No. 289, of Davenport, Ia., was installed on April 11. Visitors were present from Des Moines, Waterloo, Cedar Rapids and Dubuque, Ia., and Chicago and Peoria, Ill. The programme for the entertainment of visiting Elks was a varied one, and the occasion was one to be remembered. The following were installed as officers: Charles T. Kindt, E. R.; L. B. Grabbe, E. L. K.; Captain John B. McCaffrey, E. L. K.; W. O. Schmidt, E. L. K.; John B. Meyers, Secretary; Julius Lischer, Treasurer. Trustees: Fred. Lischer, three years; George Wagner, two years; Charles Becker, one year; H. S. McRaffrey, Tyler; Ernst Otto, Organist. The Lodge starts with fifty members.

Great Falls, Montana, Lodge, enjoyed a ladies' social session on the afternoon of April 2.

MUSICAL NOTES.

General Horace Porter gave a delightful concert on Sunday evening at the Laurel-in-the-Pines, Lakewood, at which Madame Romeldi, a soprano of great excellence, distinguished herself. Enthusiasm is not usual at concerts of this description but Madame Romeldi's singing excited great applause.

Under the proficient direction of W. Elliott Haslim, the pupils of the unaccompanied choral class of the National Conservatory of Music gave an artistic and finished rendition of the "Last Seven Words," by Gounod, at the Church of the Ascension recently. A large audience listened with evident enjoyment. This style of unaccompanied music is in its infancy in this country, and Mr. Haslim proposes to increase the size of the class next season with a view to giving concerts that will undoubtedly prove most interesting to lovers of music.

Camela Cosenza, a youthful pianiste, will make her professional debut at the Madison Square Garden Concert Hall on Friday evening, April 26. Signorina Cosenza is a native of Italy, but she has lived for several years in this country. She is a pupil of Miss Wheelwright, and is said to possess remarkable talent. She is but fifteen years of age. Signora Scalchi, Signor Campanari, Signor Scognamillo, and Signor Tamagno have volunteered their services to assist at the concert of the young Italian. A most attractive programme has been prepared. The affair is under distinguished patronage.

Miss Yaw has been very successful as a singer this season. She has appeared four times in Kansas City within eleven months, and by request of leading citizens will return there to sing in local entertainments during May.

THEATRICAL MECHANICS.

A lodge has been instituted in New Orleans with forty-seven members. The Grand President, William E. Meredith, of Toronto, Canada, installed the officers. On his way to New Orleans he stopped at Atlanta and installed a lodge there. The officers of the New Orleans lodge are: President, William A. Troyer; vice-president, A. J. Hamilton; recording secretary, Charles F. Ringel; financial secretary, George H. Payne; assistant financial secretary, John Kennell; treasurer, August Thomas; sergeant-at-arms, Charles Lee; marshal, Joseph Thomas; physician, Dr. E. Dreifus; board of trustees, James Murphy, chairman, James J. Meade and David Jarritt.

Past President James P. Sullivan, of Providence, R. I., Lodge No. 10, on March 3 installed these new officers: President, Louis B. Sweet; vice-president, James Smith; secretary, J. J. Bowen; financial secretary, J. H. G. Liscomb; assistant, Charles I. Luthur; treasurer, Harry Gould; sergeant-at-arms, George Carr; marshal, Joseph Thornton; trustees, James P. Sullivan, P. Bowen and Frank Barker.

OBITUARY.

Mrs. Edward Connelly, mother of Michael Connelly, died in Dublin, Ireland, March 22.

J. H. McArty, a theatrical advertising agent of Chicago, died in that city on April 4.

William Raymond, who had been an actor for many years, although never prominent, died in the Almshouse Hospital at Albany on April 1.

Charles Camille Doucet, the distinguished French dramatic author and member and permanent secretary of the French Academy, died in Paris on April 1, aged 83.

William Perkins, a member of the True Irish Hearts company, died at St Francis Hospital, Columbus, O., on April 4, of pneumonia.

Thomas Brown, the only son of Colonel and Mrs. T. Allston Brown, died in this city at the residence of his parents on Monday, April 1, of consumption. He was only twenty-three years of age. Scarcely two months ago Colonel Brown lost his mother-in-law.

Samuel H. P. Meigs, a member of the Brownies company, died of heart disease in East Twenty-third Street while on his way home from Brooklyn after a performance, aged sixty-four. The deceased, who was a widower, leaves a son who resides in this city.

Mrs. Fred. N. Innis died at the Charity Hospital in New Orleans, recently. She went with Arnold Kiralfy's Herculaneum company, in which she was a dancer, to Havana last December, and returned to New Orleans, where she danced in the ballet of the French opera. There she caught the cold from which she died. The deceased was a native of England, and came to this country in 1880 with the Mapleson Opera company.

Robert H. Hamilton died at Dobbs Ferry a week ago Wednesday of apoplexy, aged forty-six. He was one of the original Hampton Jubilee Singers, and leaves a widow and four children.

PHOTOGRAPHS FOR OUR READERS.

JULIA MARLOWE-TABER.

Above is an illustration of another professional portrait in the series offered by THE MIRROR to its readers under the terms of its popular coupon scheme. The picture was made from a photograph of Julia Marlowe-Taber by Falk, and every admirer of this talented young actress will recognize in it an excellent likeness.

The photograph from which the engraving has been reproduced is one of the best Miss Marlowe has had taken, and shows this charming actress in one of her prettiest characters.

As THE MIRROR'S supply of these photographs is limited, we would request that our readers will not delay in sending in their coupons. We cannot fill any further orders for Edwin Booth as the supply of his photographs has been entirely exhausted.

A coupon and the requisite postage stamps must accompany every order for a photograph. So far as is practical the preference expressed for a particular subject will be consulted. Persons sending additional coupons should specify the subjects they have received previously in order to prevent duplications.

Cut out the subjoined coupon and send it with *two* 2-cent stamps addressed to Photograph Department, THE DRAMATIC MIRROR, 1432 Broadway, New York, and you will receive by return mail a cabinet photograph of one of the following artists:

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Mme. Modjeska,	Rose Coghlan,
Jessie Bartlett Davis,	Julia Marlowe.

[April 20, 1895.]

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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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Charges for inserting portraits furnished on application.

Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1 25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Advertising Newspaper Agency, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 6 Passage St. Avoye. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - APRIL 20, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—Sandow Trocaderos, 8 P. M.
BROADWAY THEATRE.—Aladdin, Jr., 8 P. M.
CASINO.—Vaudeville, 8:15 P. M.
EMPIRE.—John-a-Dreams, 8:15 P. M.
FOURTEENTH STREET.—The Queen of Night.
GRAND OPERA HOUSE.—Agnes Herndon.
GARDEN.—Trilby, 8:15 P. M.
HERALD SQUARE.—Pudd'nhead Wilson,, 8:15 P. M.
KOSTER AND BIAL'S.—Variety and Operetta, 8 P.M.
KEITH'S UNION SQUARE.—Vaudeville.
LYCEUM.—Fortune, 8:15 P. M.
PALMER'S.—Little Christopher, 8:15 P. M.
TONY PASTOR'S.—Variety.

BROOKLYN.

AMPHION.—Joseph Jefferson.
COLUMBIA.—Mme. Sans Gene.
COL. SINN'S PARK THEATRE.—Alexander Salvini.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

AN ENDOWED THEATRE.

The magazines from time to time discuss the native theatre and plead for an endowed institution of the drama. And this is a stock subject in the daily newspaper when other topics lose novelty.

The *Home Journal* has been conducting a symposium on the question as to whether this government should establish a theatre, and the opinions brought forward—most of them of persons in some way entitled to express themselves on the subject—have in the main been in the negative.

No sensible person will regard a theatre supported by government as feasible under our political system. Subsidized theatres abroad are for the great part little more than embalming-houses for the preservation and conservation of the traditions and conventionalities of the drama. They make but little for development, discourage theatrical progress, and decry innovation. But it is of course something to preserve the forms of art, although the forms of art itself are in some things mutable, else art itself would die.

It could not be expected that a governmental theatre in this country would even serve the preservative purposes of the theatres supported by European governments. And there could be no hope that a civil service system—which has been honored by theoretical observance in political platforms here but dishonored by practical breach in political administration—might tend to instal persons of fitness in such a theatre. Such a theatre would in fact become a part of general machine politics. Broken-down politicians and politicians still active would invade it. It would become an asylum, and would bear no relation to a theatre of living art. From the men who might write plays for it down through all the grades of acting to the very usher and bill-poster, it would offer places for those useful to the party in power. Tragedy, melodrama, comedy and farce might be found in it, but all with a political flavor that would by no means smack either of popularity or of dramatic progress. The only novelty it could offer would come with a change of political administration.

There may, however, be room for an endowed theatre as an institution of individual bestowal. It could do no harm to art, and it might do great good. Such a project is favored in the current *Atlantic Monthly* by T. R. Sullivan. There are many millionaires who at death place their millions to less commendable uses.

Mr. Sullivan, in his essay on the subject, holds that theatrical conditions in this country are "wofully" different from those that prevail abroad; that here the manager is a shrewd business man with an abnormal instinct for money and little or no instinct for art; that the public, "lured by false fires, with no standard to guide it, with its traditions unguarded and forgotten, condones one fault after another, and fails in discrimination;" that the "vicious star system, hopelessly at variance with the principles of art, prevails and is accepted meekly"; and that "the remedy for all these ills lies in the establishment of a standard theatre, on the broad basis of the Metropolitan Opera House or the Boston Symphony Orchestra, with sufficient capital to relieve it from the urgent necessity of money-making."

Some of these statements need qualification. Some theatrical conditions in this country, instead of being wofully different from those abroad, are happily different. And this in spite of the commerical spirit that pervades management here. The public of this country may be lured by false fires, but in the face of demoralizing enterprise it is a public that has right standards. No noble theatrical venture on right lines fails to awaken appreciation, and the people discriminate between the worthy and the unworthy when they are given opportunity. The star system is by no means at variance with the principles of art when the star is an artist inspired by a purpose to present a picture in which he shall not be all-dominant although he may be prominent. And the establishment of a "standard theatre" cannot remedy ills that must, in some form, always in some measure characterize any human institution.

To sum it all up, the theatre never in any part of the world was in better form than it is to-day. All that we can hope for is that a more diversified art and higher ideals may crowd out some of the mercenaries who use the temple merely for money changing.

A PROMISE OF REFORM.

In the news columns of THE MIRROR this week will be found an article telling of a plan of combination managers to organize for self-protection against certain abuses in the theatrical system, some of which have been pointed out in this paper recently. Although the scheme has had inception with combination managers, it will leave an open door for all *bona-fide* theatre managers who desire to join the association.

THE MIRROR has viewed with amazement the unconcern with which managers generally have met the disclosures made of the unbusiness-like administration of the advertising side of theatres, and the abuse of courtesies extended by theatres. These abuses, however, affect the combination manager as well as the house manager; and it is at least encouraging to know that at least one of the parties in interest proposes to move for reform. Of course the scheme of organization outlined contemplates other subjects, all of which will no doubt receive needed attention.

The results of efforts in this direction heretofore do not inspire absolute confidence in the present attempt to reduce the matters approached to a business-like system. But the new movement has been started by men who are satisfied that their object is one that ought to appeal to every person interested; and if but a mere majority of those who ought to take an active part in it respond, there can be no question that the result will prove beneficial even to the inactive minority.

FOR A PURER PRESS.

THE MIRROR has received from HARRIET S. PRITCHARD, superintendent of the New York State Women's Christian Temperance Union, a circular appealing to New York editors for an elimination of sensationalism and filth from the columns of their papers.

The circular embodies resolutions passed by the National Editorial Association at Asbury Park last July. Actuated by the moral atmosphere of this resort, the editors assembled declared in favor of the elevation of the press, and promised to aid in that object. But there seems to have been no practical result. Returning to their work, the editors probably forgot the resolution and their promises.

THE MIRROR is in favor of a purer press, and Madame PRITCHARD, probably knowing this, favored this paper with the circular of her association. Certainly Madame PRITCHARD, who is no doubt a regular reader of this paper, never found anything in its columns to which even the Women's Christian Temperance Union could take exception.

PERSONALS.

TREE.—Beerbohm Tree will sail for England on Wednesday on the *Paris*.

SANDERS.—Mary Sanders (Mrs. Percy Winter) has been engaged as a member of Richard Mansfield's Garrick Theatre company. Miss Sanders is at present a member of W. H. Crane's company.

HARE.—John Hare, the English actor-manager, has informed his American representative, Clarence Fleming, that he will sail for this country next November.

DE BELLEVILLE.—Frederic de Belleville denies the report that he has been engaged to play Svengali in Trilby, and says that he has yet made no engagement for next season.

WICKES.—Florence Lillian Wickes, the youngest daughter of the vice-president of the Pullman Palace Car Company, of Chicago, made her debut on the professional stage on April 6 in Memphis, appearing in The Sign of the Cross, with the company of Wilson Barrett.

JEWETT.—Frances Jewett, the wife of Henry Jewett, leading man for Richard Mansfield, will go upon the stage next season, and is now fitting herself for the work.

LOFTUS.—Cissie Loftus (Mrs. Justin Huntley McCarthy) sailed for England with her husband last Thursday on the *New York*. She has long engagements in London, and it is doubtful if she will return to this country.

BARNET.—R. A. Barnet ran into town last week to see E. E. Rice concerning the sale to that manager of Excelsior, Jr.

ROSENFELD.—Theodor Rosenfeld sailed for Europe on the *Fuerst Bismarck* last Thursday, and will join his brother, Carl, abroad.

FISKE.—Stephen Fiske has been confined to his house by illness, but in spite of that he has kept the dramatic department of the *Spirit of the Times* corruscating as usual.

DAVIS.—Jessie Bartlett Davis expects to spend the Summer at her country place near Chicago.

REED.—Roland Reed and his daughter, with Isadore Rush, were received by President Cleveland recently at the White House. They made the visit immediately after a cabinet meeting, and were presented by Secretary Carlisle to the President, who chatted with his visitors for a quarter of an hour.

DE KOVEN.—Reginald de Koven will receive $5,000 as a legacy from his aunt, Mrs. Cornelia Wadsworth, who recently died in Middletown, Conn.

RHÉA.—On April 8 a distinguished honor was conferred on Mme. Rhéa at Ann Arbor, Mich. Before an audience of two thousand students and their friends she delivered a lecture on "Napoleon." An introductory address was delivered by Mrs. Angell, the wife of the president of the University. After the closing sentence of Mme. Rhéa's lecture—"I would rather have been Josephine, wife of Napoleon, beloved and forsaken, than the greatest woman in the universe"—there was a moment of silence, followed by tremendous applause. Hundreds of women went upon the platform to shake hands with the gracious actress, who said that the honor she had received was only equaled by her appreciation of it and her deep gratitude.

O'RELL.—Max O'Rell lectured in a church in Lafayette, Ind., the other night. The local paper contained this sober announcement: "The lecture by Max O'Rell this evening will not begin until a quarter past eight o'clock in order to give people a chance to attend prayer-meeting first."

SHALDERS.—Josie Shalders played the Princess in Aladdin, Jr., on Friday night owing to the illness of Alene Crater.

CLAYTON.—Estelle Clayton has recovered from an attack of the grip and is giving her personal attention to the details of the preparations for the production of The Viking.

FORREST.—Arthur Forrest will appear as Jack Henderson in the benefit performance of Caprice on Thursday at the Empire Theatre. Mr. Forrest was the originator of this role.

THOMPSON.—William Winter Thompson has left the *Press* to become dramatic editor of the *Advertiser*, *Commercial Advertiser*, and *Sunday Advertiser*. Vance Thompson and C. E. Hamlin continue as dramatic critics of the *Commercial Advertiser* and *Morning Advertiser* respectively.

GOODFRIEND.—S. Goodfriend has returned to town after his season as Otis Skinner's business manager. Mr. Goodfriend did excellent work for his star.

MAYO.—Eleanor Mayo is to be married to-day to James Elverson, Jr. On Saturday evening the Twelfth Night Club gave a supper at its rooms in Miss Mayo's honor. There was a large attendance of members.

WHITESIDE.—During his recent engagement in Indianapolis Walker Whiteside had a reception given in his honor by the Columbia Club, preceded by a banquet, at which the Mayor acted as toastmaster. Speeches laudatory of Mr. Whiteside's talents were made.

ARNOLD.—Loi Arnold will join Milton Nobles to play her old part in The Phœnix, and introduce her musical specialties.

D'ARVILLE.—Camille D'Arville, whose season at the Bijou has been very successful, is to open her engagement at the Broadway Theatre on May 20 with Goodwin and Englander's new opera, Marion.

THORPE.—Courtenay Thorpe told a Detroit interviewer the other day that he is preparing to star in a play of his own called The Story of a Sin, and Ibsen's Ghosts. Mr. Thorpe is at present with Rose Coghlan's company.

MCCONNELL.—An interesting feature of W. A. McConnell's Theatrical Exchange in Abbey's Theatre Building is its photographic display, or, as Mr. McConnell calls it, "my art gallery." It is a feature of which Mr. McConnell is proud, and it consists of large-framed likenesses of famous actors and singers. They were presented to Mr. McConnell by the originals. Among those whose portraits have been hung upon "the line" are Fanny Davenport, Richard Mansfield, Minnie Maddern Fiske, Jessie Bartlett Davis, Nat C. Goodwin, Beerbohm Tree, Lillian Russell, Henry Miller, Mrs. Potter, Viola Allen, Olga Nethersole, Kyrle Bellew, Jennie Yeamans, Pauline Hall, Marie Wainwright, E. H. Sothern, Della Fox, Marie Tempest, Georgia Cayvan, John Drew, Professor Herrmann, Thomas Q. Seabrooke, James O'Neill, Thomas W. Keene, Otis Skinner, and Robert Downing.

COULDOCK.—C. W. Couldock—who will celebrate his eightieth birthday on April 26—will have his testimonial benefit at the Fifth Avenue Theatre on May 31. The Rivals will be acted with Joseph Jefferson, Mrs. John Drew, Nat Goodwin, W. H. Crane and Sol Smith Russell in the star cast.

REMONDE.—Lea Remonde, formerly a sprightly soubrette in farce-comedy, has developed into a clever specialty artist. She is billed this week at the Eden Musee, where she and her husband, Signor Stoppa, may be heard in a diverting entertainment of international operatic duets.

DANIEL FROHMAN'S MANY INTERESTS.

Daniel Frohman will sail to-morrow (Wednesday) on the *Paris* for Europe. He expects to be gone four or five weeks. To a MIRROR man Mr. Frohman said yesterday: "The principal object of my trip is to see the result of contracts for plays made last year. I also expect to get other material for next season. While in London, I shall arrange with Olga Nethersole regarding her repertoire and company and the American and foreign engagements, all of which will be under the control of myself and Charles Frohman. It is possible that Miss Nethersole will perform in Paris in the French language.

"My first new production next season will be Major André which Clyde Fitch has written for Edward H. Sothern. I shall also produce Edward Rose's dramatization of Anthony Hope's Prisoner of Zenda. Marguerite Merington's Bonnie Prince Charlie may be seen at a special matinee during the Sothern engagement.

"I shall accompany the stock company West the last week in June. We shall open in Spokane and go to San Francisco, playing the Amazons, The Case of Rebellious Susan, the Ideal Husband, and Fortune. The stock company will open at the usual time in New York, but I have not yet decided with what plays.

"Another important production in which I shall be directly interested will be The City of Pleasure, one of the finest melodramas I have ever seen. This will be done at the Empire at the end of August, and afterwards go on the road.

"Mr. and Mrs. Kendal, who have toured in America under my management for the last five years, will not return to America. They will rest in London next season."

Mr. Frohman's new theatrical ventures indicate that he intends to figure more largely in management hereafter, although for years he has been one of the most notable of the theatrical managers of the country. The Lyceum stock company in which, of course, he will remain chiefly interested, is more capable of doing modern work than it ever was before. Of the new members, Isabel Irving has a happy combination of talent and youth, Rhoda Cameron gives evidence of strong dramatic power, and both Stephen Grattan and Walter S. Hale have established themselves as metropolitan favorites.

THE SIGN OF THE CROSS.

Wilson Barrett appears to have made a profound impression with his new play, The Sign of the Cross, during his recent engagements at St. Louis and Memphis. In this play, which owes its authorship to Mr. Barrett, we are shown how Marcus Superbus, Prefect of Rome, falls under the spell of Mercia, the Christian maiden, and how, after a complete victory over self and wordly desires, he goes to martyrdom with her.

Incidentally the play introduces numerous Roman scenes, including streets, temples, interiors and the arena itself, all worked out in accordance with historical accuracy. The scenic picture, presenting the gathering of the persecuted Christians in worship at night on the banks of the Tiber, is accredited with being extremely effective, especially in the scene in which Superbus saves these Christian devotees from being massacred by Nero's bloodthirsty soldiery.

Mr. Barrett assumes the character of Superbus, Thomas Bolton personates Nero, and Maud Jeffries is cast as Mercia in this production.

THEY POST WITHOUT TICKETS.

The agitation in THE MIRROR of the bill-board and lithograph abuses appears to have borne good fruit inasmuch that one important manager in this city—A. M. Palmer—now succeeds in getting his three-sheet stands put up without giving out any bill board tickets to the bill-posters. Next season the Herald Square Theatre will also refuse to give out any passes for advertising.

LETTERS TO THE EDITOR.

A PRACTICAL SUGGESTION.

NEW ORLEANS, La., April 7, 1895.

To the Editor of The Dramatic Mirror:

SIR.—I would like to suggest a plan that might be found advantageous in at least reducing the number of lithograph passes to theatres.

It is a well-known fact that the theatre programme is an excellent advertising medium. Why could not its columns be utilized in this way? Give to shopkeepers, with whom the arrangement could be made, a limited amount of advertising space in the programme in exchange for the privilege of displaying lithographs or photographs in their windows.

Of course this would compel the theatres to publish their own programmes instead of letting out the privilege for a sum of money, but if it had the desired effect that should make no difference.

Yours truly, HARRY SLOAN.
Agent Lewis Morrison.

HE HAS NO RIGHT TO THESE PLAYS.

CHICAGO, April 8, 1895.

To the Editor of The Dramatic Mirror:

SIR.—In your issue of April 6 appears a statement from Robert Wayne which is very misleading, and from which managers would infer that he is paying royalty for all the plays he is producing. This is not true.

In the first place he has no right to Forgiven, as he has not paid royalty on same for a year, and was notified by us to stop using it and make settlement.

In THE MIRROR of same date, your Danville, Ky., correspondent states that Mr. Wayne produced La Belle Marie and Black Flag. Neither of these plays has he any authority to use. Nor has he paid a cent of royalty for them this season, although he has been notified not to use them. In a personal interview early in the season Mr. Wayne gave us his word he would not without arranging with us, and paying royalty in advance, as is customary. This Mr. Wayne has failed to do, and on investigation we find that he has used these plays in other towns.

As regards Byron's Plunger, it is only within the last two weeks that we arranged with him for its production. At that time we had no idea he was using other plays. In justice Howard Wall, James R. Waite and others, who are honestly paying us royalty, we wish managers to understand the facts; also for our sakes, as the owners of plays would naturally expect us to forward royalties when there is no money to forward. Mr. Wayne has no right to produce plays from us who are the owners' sole representative agents. Yours very truly,

HOWARD AND DOYLE.

THE USHER.

Mr. Gerry and Mr. Comstock are very much interested in the Albany legislature just now. Mr. Gerry is fighting against the bill to emancipate stage children, and Mr. Comstock is fighting for the Mullin bill to prohibit tights on the stage.

These worthies are peculiar products of American life. They represent the success that men with one idea can obtain by pursuing it unceasingly. They represent, also, the sublime tolerance that we Americans display in permitting meddlesome persons to ride their hobbies over us without let or hindrance.

Perhaps the most striking indication of the fanaticism of Messrs. Gerry and Comstock in their own especial grooves is their publicly expressed opposition to the effort being made in the cause of municipal reform to legislate the present board of Police Justices out of office and to substitute a set of magistrates who should be men of civic character and of legal knowledge.

It is notorious that the men who sit on the bench in our police courts are political appointees, and that some of them are ignorant, unscrupulous and unworthy from any point of view to dispense justice. Their offices are held as rewards for past services to the unsavory political organization which was thrown down by an outraged community last Fall.

Notwithstanding the well-known fact that "pulls" dominate the conduct of the police courts under the present rotten conditions—or perhaps because of it—Messrs. Gerry and Comstock want things to remain as they are.

In other words, because Messrs. Comstock and Gerry find the police justices in harmony with their own methods and measures, they are perfectly willing that the shameful state of affairs should continue.

What a commentary on the selfishness and the narrowness of men who arrogate to themselves the right to force their ideas upon others!

✣

Hawthorne has characterized the professional philanthropist, as distinct from the philanthropic man, in one of his novels. The passage is apposite:

"There was something else in him besides flesh and blood, and sympathies and affections and celestial spirit. This is always true to those men who have surrendered themselves to an overruling purpose. It does not so much impel them from without, nor even operate as a motive power within, but grows incorporate with all that they think and feel, and finally converts them into little else save that one principle. When such begins to be the predicament it is not cowardice but wisdom to avoid these victims. They have no heart, no sympathy, no reason, no conscience. They will keep no friend unless he make himself the mirror of their purpose; they will smite and slay you and trample your dead corpse under foot all the more readily if you take the first step with them and cannot take the second, the third and every other step of their terribly straight path. They have an idol to which they consecrate themselves high-priest and deem it holy work to offer sacrifices of whatever is most precious, and never once suspect—so cunning has the Devil been with them—that this false deity, in whose iron features, immitigable to all the rest of mankind, they see only benignity and love, is but a spectrum of the very priest himself, projected upon the surrounding darkness. And the higher and purer the original object, and the more unselfishly it may have been taken up, the slighter is the probability that they can be led to recognize the process by which godlike benevolence has been debased into all-devouring egotism."

We have had quite enough of this form of egotism. It has resulted in wrong and persecution to many victims, and it has become a confounded nuisance to this community. Perhaps the legislature will see fit to rebuke it by its course toward the several bills now awaiting action.

✣

Mr. Dithmar in the *Times* truly says of Beerbohm Tree, "All that he does is interesting, but he needs good new plays."

Good new plays. There's the rub! Good new plays were never scarcer than now. Not only Mr. Tree but every manager and every star who depends upon productions is in search of them.

We are not more barren in this regard than is England or France, however. Germany is turning out good pieces in plenty, but unfortunately few of them meet the requirements of American taste.

Looking back upon the season now drawing toward its close you will find that foreign playwrights have had the lead in the number of productions, but what a record of failures and quasi-failures they show! Few American plays have secured a public hearing, but in point of artistic quality and drawing ability they have outshone the importations.

That may not be saying much, but it is something.

Next season the American dramatist is likely to have a better chance. New works by Howard, Gillette, Belasco, Fyles, Thomas, and other writers of established reputation are to be produced in this city, and the English and French writers are not to monopolize the field.

✣

Oliver Twist did a surprising business at the American last week, theatrically considered the worst week in the season. The large house was filled to overflowing every night and the performance excited the liveliest interest.

Apart from the excellence of the cast, the success of this revival shows that even an old-fashioned play, provided it has abiding merit, can draw and move the multitude. It shows, moreover, that those managers who affect to know just what the public wants or does not want are often wide of the mark, especially when they insist that nothing which is not "up-to-date" will go.

Given efficient casts and managers with backbone to make the productions and there is little doubt that many plays now on the shelf that once were popular would handsomely repay rejuvenating. Surely, the experiment with such a chestnut as Oliver Twist goes far to strengthen this belief.

✣

John Elderkin, who is one of the oldest members of the Lotos, has written a delightful history of that Club, to commemorate the completion of its first quarter century.

He explains the origin of the Club and describes its growth from a small organization domiciled in Irving Place to the large and prosperous body that now occupies and owns its spacious home on Fifth Avenue near Forty-sixth Street. The narrative has not a dull page; it is crowded with good anecdotes, extracts from witty and eloquent after-dinner speeches, and entertaining personalities. Actors, dramatists, artists, and journalists have given the Lotos its unique character among the clubs of New York, and its dinners to illustrious visitors have made its fame world-wide.

Mr. Elderkin has embalmed the true Lotos spirit in this interesting book — interesting not only to the member but to whoever else may be so fortunate as to obtain a copy. It is published for private circulation only, and is not offered for sale.

HOW ABOUT NEXT SEASON?

In a couple of months the season will end. Already professionals are thinking of next season's engagements, for to settle early is to insure that comfortable feeling which makes the Summer vacation period doubly enjoyable.

To notify managers that they are in the market for 1895-96 is the first step that actors can take toward that happy consummation. The best, if not the only, method by which this can be accomplished directly is through the medium of THE MIRROR, whose advertising columns are read by every employing manager in the Union.

A Professional Card in THE MIRROR is valuable to the advertiser at all times, but it is obviously of greatest service when opportunities for engagement are most eagerly sought.

The charges for Professional Cards are decidedly moderate. For three dollars an actor can get his name, line of business and address published for three months—in a small space, to be sure, but large enough to be seen plainly and to attract attention. Larger cards cost proportionately. Following are the rates:

2-line display card, 1 month, $1.25; 3 months, $3.
¼ inch, 1 month, $2.50; 3 months, $10.
1 inch, 1 month, $4.80; 3 months, $14.
2 inches, 1 month, $9.60; 3 months, $28.

The matter in Professional Cards may be changed as often as the advertisers desire, without extra charge.

The MIRROR office is used as a permanent address by many of our advertisers. Letters and telegrams are received and either held for callers or forwarded punctually, according to instructions.

Professional Cards in THE MIRROR are not experimental. We have the testimony of hundreds of professionals who have obtained lucrative engagements through their aid in the past.

ENTERTAINED BY BUFFALO BILL.

Nellie McHenry closed her regular season at Omaha, Neb., on April 1, but reorganized and began a supplementary season at Sioux City on April 3. She will close at the Grand Opera House, Brooklyn, on June 1.

Next season Miss McHenry will produce The Brook, which has been rewritten up to date by Nate Salisbury, and which will include new music and dances.

Miss McHenry broke her jump from Denver to Omaha by playing North Platte, Neb. This is the home of Buffalo Bill, who met the company upon arrival, and insisted that Miss McHenry and her associates should become his guests for the day. He had in waiting an eight horse tally ho, on which the company drove out to his ranch. Here Buffalo Bill entertained royally.

MRS. BERNARD BEERE BRINGS SUIT.

Mrs. Bernard Beere has brought an action in the City Court, through Howe and Hummel, against Marcus R. Mayer and the managers he represented, to recover $1,250. The money is the amount of royalties Mrs. Beere had to pay to Charles Wyndham for the play, The Friends of Society, in which she appeared here. She says the American managers are responsible for it under their guarantee to her.

GENTRY EXAMINED.

The case of the Commonwealth of Pennsylvania against James B. Gentry will be sent to the present Grand Jury, and will be tried with as little delay as possible. The Coroner held the inquest over the death of Margaret W. Drysdale, professionally known as Madge Yorke in Philadelphia on Friday last. The room was crowded by members of the different companies playing that city last week.

Gentry, a pitiable picture of despair, was brought in handcuffed to a detective, and accompanied by the prison physician. He looked about him and then sat with eyes staring upon the floor. He was dressed with some little care. The handcuffs were removed. Gentry placed his hat upon his knees and sat indifferent to the proceedings, which were hastily gone through with.

Witnesses went through with a relation of the facts, and a verdict was rendered that "the deceased came to her death from internal hemorrhage, due to shotgun wounds received from a pistol in the hands of James B. Gentry." The prisoner was again handcuffed to the officer, and was removed through a private exit, owing to the pressure of the crowd.

All the testimony was not produced that was expected, the detective stating that he was under the advice of the District Attorney. Both of Gentry's counsel were present, but did nothing in the way of examination of witnesses. The State will press for murder in the first degree; while the counsel for the prisoner will put in a plea of insanity.

A BLACK CROOK CONTROVERSY.

Manager Eugene Tompkins attached the property of the Springer and Welty Black Crook company at Brockton, Mass., last Thursday, on a claim for royalties due.

Springer and Welty some time ago ceased paying royalties to Tompkins, and brought suit to recover $15,000 in royalties already paid, on the claim that copyright had expired, and that the piece was public property. This suit is now pending.

It is said that bills have been distributed in various places in New England booked by the Springer and Welty company, by the Tompkins management, before performances by the former company, announcing that the authorized Black Crook, under Tompkins management, would not be seen in those places this season, but that it was running in Boston. These announcements are declared to have greatly injured the business of Springer and Welty, and this phase of the trouble between the parties may also figure in the legal controversy.

SPANNING THE CONTINENT.

William Calder, who returned recently from his European trip, is delighted with the success of his Span of Life production at the Flemish Theatre in Brussels, where it is likely to remain on the bill for several months to come.

While in Brussels Mr. Calder was called before the curtain each evening at the end of the sensational "span" scene. On the evening of the fourth representation, after receiving his usual call, he was surprised to find himself virtually arrested on the stage by the manager of the State Theatre, who presented him with a magnificent laurel wreath in hammered silver, as a testimony of the appreciation of his efforts and kindness to all concerned in the production of the play. On the wreath was inscribed "Honor to William Calder. A tribute of esteem and friendship from the artists and staff of the Flemish Theatre, Brussels."

Mr. Calder is accredited with being the pioneer of traveling companies on the continent of Europe. His Span of Life company No. 1 has made the tour of Holland, and is now appearing at Berlin, Vienna, Buda Pesth, Trieste, St. Petersburg, and other cities are all to be visited in turn. After finishing its season at Brussels the No. 2 company will appear at Paris, Bordeaux, Lyons, Toulon, Marseilles, and then make a tour of Italy.

MISS DAYMER IN MACBETH.

Clara Daymer will appear as Lady Macbeth at a special performance to be given at Abbey's Theatre next Tuesday afternoon. She will be supported by William Harris as Macbeth, William Humphreys as Macduff, W. V. Ranous as Banquo, W. J. Constantine as Duncan, Julius Greer as Malcolm, Horace Daly as Rosse, and Delancey Barclay, Charles Forster, and John Burnett will be the witches.

Superfluous hair pitting, wrinkles, scars, moles, &c., permanently destroyed by electricity. Helen Parkinson, 28 W. 21st st.

CUES.

L. Goldsmith, Jr., whose portrait is presented above, is one of the leading manufacturers of theatrical trunks in this country. He was born in New York city twenty-seven years ago, and after completing his education became an apprentice in his father's wholesale trunk establishment. After mastering all the details of manufacturing trunks he spent several years in the main offices of the business. About five years ago he decided to establish a business in New York on his own account, and believing that he could introduce practical improvements in the trunks used hitherto by members of the dramatic profession determined to make theatrical trunks a specialty. He proved so successful in that respect that he now manufactures theatrical trunks exclusively. The wide demand for the trunks manufactured by Mr. Goldsmith is due to their convenience, durability, and reasonable price. The "Bureau" trunk, the "continuous steel frame XXX professional" trunk and the XX steel professional trunk are in very extensive use. Mr. Goldsmith also manufactures a practical tin make-up box that would be difficult to duplicate at the low cost at which it is sold. The long list of professionals who use the Goldsmith trunks includes the majority of the best known people in the profession.

W. R. Seely, the husband of Bessie Bonehill, was confined to his house in Sixty-fifth Street last week threatened with pneumonia, but is happily once more on the road to recovery.

B. F. Keith entertained the United States Treasury officials, who are counting the money in the sub-treasury at Boston, with a buckboard ride around town. Edward B. Bryan guided the party.

A very artistic little programme was gotten up for the theatre party of the N. G. S. N. Y. Signal Corps at Hoyt's Theatre on April 6. On the outside was cleverly drawn the cast of The Foundling, while on two other pages the roster of the organization was given. Louis Allen Osborne, a corporal of the corps, designed the programme.

Lizzie B. Raymond has been engaged by Manager W. F. Crossley to support Eugene O'Rourke in The Wicklow Postman.

Two new one act plays, His Last Part, by Charles Francis Gibney, and The Model, by Arthur J. Westermayr, will be produced at the Central Opera House, Sixty-seventh Street, near Third Avenue, on April 24. A musical programme will also be rendered. The entertainment will be under the personal direction of Paul Matthews, and A. Weiner, Frederick Hongstler, and S. H. Harris are the committee in charge. The proceeds are for charity.

Manager Worrell, of the Park Theatre, Brooklyn, was a caller at the MIRROR office last week. He proposes to have a graduated scale of prices in his theatre, making $1 the maximum standard, although he will charge $1.50 when the attraction warrants it. He proposes to discriminate whenever occasion requires.

The members of Effie Ellsler's and the Shenandoah companies rested in Kansas City last week.

The American Travesty company will close season on May 1.

A decree of absolute divorce has been granted in Providence, R. I., to Mrs. Max Rosenberg (Emma Bell) from her husband, with the privilege to the plaintiff of assuming her maiden name.

Florence Hamilton, owing to previous engagement, recently declined an offer to rejoin the Walter S. Baldwin company in the South to play leads for the rest of the season.

A special performance of Too Much Johnson will be given at the Standard Theatre on the afternoon of April 24 for the benefit of the family of the late Police Captain Slevin.

If Wildfire, in which Maud Banks is to appear at the trial performance at the Fifth Avenue, proves successful it will be put on by Mr. Miner for a run.

Thomas Keene opened the Empire Theatre at Holyoke last Saturday evening, and was enthusiastically received by a large audience.

During her return engagement at the Schiller Theatre, Chicago, this month, Marie Wainwright will give the two hundredth performance of A. E. Lancaster and Julian Magnus' play, Daughters of Eve. This is undoubtedly the best record made this season by any star play. Before this season closes, Daughters of Eve will have had nearly two hundred and fifty representations, and it will again be the most prominent feature in Miss Wainwright's repertoire for next season.

Grace, wife of Bert. Hodgkins, gave birth to a daughter on the train nearing State Line, Utah, last week. Mother and child were doing well at last accounts.

Manager Blaney will put out two companies in A Baggage Check next season. Al. Grant, of this season's company, went from Dayton to Indianapolis, by consent of Manager Blaney, last week, to take part in the Press Club benefit in the latter city.

The title of the new play in which Willard Lee will probably star next season is A Fearless Man. Will. R. Wilson and Charles Bradley have contracted to write a melodrama requiring an elaborate scenic equipment for Mr. Lee, who will furnish the groundwork of the piece.

TELEGRAPHIC NEWS

CHICAGO.

Linsey Woolsey, a Play Dealing with Hypnotism, Produced—Hall's Chronicle.

[*Special to The Mirror.*]

CHICAGO, April 15.

Easter week brings to us a raft of new attractions. At McVicker's this evening Joseph Arthur's new play, Linsey Woolsey, was produced for the first time before a large audience. It deals with hypnotism and in the last act there is a rather startling bit of realism in the burial of a woman under hypnotic influence. A week hence I shall be better able to tell you what we think of it. It was given by a strong company and under Mr. Arthur's personal supervision.

That gay comedian, Otis Harlan, entertained a great house at the Grand last night with his new part in A Black Sheep. The play, which made a hit, is on for a run.

The Passing Show has returned to the Chicago Opera House for a long stay, and it was welcomed back by a fine audience last evening. The members of the company arrived here Thursday last and took in the "show-shops." The secret comedian, George A. Schiller, went up to Lincoln Park to see if the Schiller monument was still there; John Henshaw gave his attention to a case of tonsilitis that he has had on hand, and the Daly sisters and their little niece surprised their brother, Dan Daly, by walking on the stage during the performance of The Twentieth Century Girl Friday night and enjoying a reunion, after four years.

There are in the profession a few people with low foreheads who are disposed to believe that my alleged attacks on Will McConnell in these letters are meant in earnest. Let me take occasion to correct this impression. I regard McConnell as one of my nearest friends, I have always been his well-wisher, and we are all glad here in Chicago to learn of his success. As to what the managers of the land think of him, his agency's books tell that.

Fred. Cone, who for twenty years took good care of the late professionals as night clerk of the recently closed Grand Pacific Hotel, is now the manager of the Wellington, headquarters of the Forty Club.

The Fatal Card has caught on largely at the Columbia, and the fine company has made a great impression. Thompson, Ferguson, and Stoddart carry off the honors, while Amy Busby surprises me by the excellence of her work.

Peter Dailey, John Sparks, Manager "Rosey" and the Country Sport company, passed through here last Tuesday on their way to the coast. Peter believes thoroughly in his new play, The Night Clerk.

Princess Pro Tem, a tuneful opera, was given its first Chicago representation at the Schiller Theatre last evening before a large and appreciative audience. Fred. Lennox made a hit in the chief comedy part.

At Hooley's this evening beautiful Marie Burroughs made her first bow here as a star and was warmly welcomed by a fashionable assemblage. Her play is A Scapegoat and she has a fine company, including John E. Kellerd and Louis Massen.

The Charley's Aunt engagement at Hooley's was very successful. Last week souvenir inkstands were given out. They are very pretty.

Harry M. Pitt, formerly of The War of Wealth, has really retired from the profession. On the last night of the season here he gave his old friends a number of little mementos. Just now he is handling a new encyclopædia and he makes a better talk than any book agent I ever heard. He is likely to superintend the production of Fred. Stinson's new war play, The Divided House, at the Lincoln, next month.

A number of companies spent Holy Week here. Among them were The New Boy, The Passing Show, Men and Women, and The Amazons.

Will Morris presented The Lost Paradise at the Lincoln yesterday afternoon and evening to good houses and made a fine impression.

After a hard struggle Manager Tom Grenier has closed the Lyceum, and now the only two houses open on the West Side are the Haymarket and Academy. Last year five were running.

John E. McWade, the well-known baritone, gave a delightful musicale Thursday afternoon at the Columbia. He soon leaves for the East to join the Summer Opera company at the Castle Square, Boston, and I heartily commend him to my Boston friends.

The good news comes from Pittsburg that Al. Lipman's broken leg is mending rapidly and we hope to see him soon. Fortunately he had an accident policy.

After spending Holy Week here "Alvin Joslin" Davis opened to two big houses at the Alhambra yesterday.

The season of German grand opera was opened this evening at the Auditorium and Tristan and Isolde was sung. The audience was large and fashionable and the indications are that the business of the week will be flattering.

George A. Fair has assumed the management of the Masonic Temple roof garden, and has declared in favor of newspaper advertising only.

The Bowery Girl had its first Chicago production at the Haymarket last night. There was a big house, and the show made a hit.

George Kennan will deliver four lectures on "Siberia" at Central Music Hall this week.

The Theatrical Mechanics' Benevolent Association will have its tenth annual benefit at McVicker's Thursday afternoon next. There will be one act of each of the six plays at the downtown houses, besides some music from the Auditorium.

They are giving some fine variety shows at the Olympic. Last week Lydia Yeamans Titus was the chief star. Before that Helen Mora, that wonderful singer, was the feature. Miss Mora's manager, Harry Clark, writes me that his star's season in A Modern Mephisto opens in Syracuse Sept. 2. She ought to make a great hit.

Manager Gustave Frohman is still here, planning for next season. Bert Coote will head his New Boy company, which has made a great record this season.

Susanah Shaeffer and the Fulkino Japs are the chief cards this week at Hopkins'. Escaped From Sing Sing is well presented by Harry Jackson's stock company.

Tony Denier lost several thousand dollars through the election of a Republican mayor here.

The Ringling Circus has been doing wonderfully well at Tattersall's, where its second week opened yesterday. It is really a good show.

Frank Hall's Winter Circus has some fine features this week and business continues large at his Casino, as well as at Havlin's.

Sam T. Jack has no fault to find with his burlesque business at his Madison Street Opera House.

I was sure that New York would be favorably impressed with Henderson's gorgeous Aladdin, Jr., and I see that I was right. It is a beautiful spectacle. Out here we think a good deal of that man Henry Norman, whom I regard as one of the best burlesquers on the stage.

Miss Flaxey Frizzles, of the New Haven Bijou Stock company, has been added to the list by Theodore Judge. Edna Flowerden, of A Gaiety Girl, is another for the bouquet. From East St. Louis comes Tanta Coweseella, Mazien Derrick, Druiseille Lescuree and Bessie Croftes. John Siglinger discovered this bunch.

At the Chicago Opera House last week The Twentieth Century Girl did the business of the town.

So no more at present, from your friend.

"BIFF" HALL.

PITTSBURG.

Easter Week Opens Well—Humanity, The Bostonians and Other Attractions.

[*Special to The Mirror.*]

PITTSBURG, April 15.

Business at all the theatres to-night shows a material increase over any week of the Lenten season. The Bijou had S. R. O. displayed at an early hour, Humanity being the attraction. The cast was particularly strong and made a hit. Next week, Joe Ott in The Star Gazer.

Eddie Foy's return was signalized by an outpouring of the comedian's host of friends, and the new Grand Opera House was packed. The advance sale is large. E. B. Davis' Spectacular Uncle Tom's Cabin company follows.

At the Duquesne Theatre The Twentieth Century Girl drew a large audience. John T. Kelly, Dan Daly, and Bettina Gerard made individual hits. Next week, Wilson Barrett.

The Bostonians opened with Robin Hood at the Alvin to-night to a fine audience. The Knickerbockers is underlined. Richard Golden follows in Old Jed Prouty.

Russell Brothers' Comedians were the attraction at the Academy of Music. Bob Fitzsimmons' company follows.

At the New World Museum Theatre, Allegheny City, the New Comedy Extravaganza company presented the musical burletta, Prince Faithful. Next week, Violet Mascotte British Burlesque company.

Peter A. Schwartz, for seven years leader of the Grand Opera House orchestra, under the management of E. D. Wilt, died during the last week. He was a general favorite with the theatrical profession, and a musician of great ability.

E. J. DONNELLY.

BOSTON.

Mrs. Langtry at the Museum—Edward Harrigan and The Black Crook Return.

[*Special to The Mirror.*]

BOSTON, April 15.

Mrs. Langtry's return to Boston attracted a large audience at the Museum this evening. Gossip was the bill. This is Mrs. Langtry's farewell engagement in America and souvenir matinees will be given in honor of the occasion.

Edward Harrigan and his New York company began a week's engagement at the Columbia. The Major is the bill this week and Cordelia's Aspirations and Reilly and the 400 will be revived before he leaves Boston.

The Black Crook is having a revival at the Boston.

The Hollis Street has a novelty in the first minstrel show that has been given there. Primrose and West's company is the attraction and the street parade to-day attracted much attention.

Hands Across the Sea was revived at the Bowdoin Square to-night by an excellent company, headed by Kendall Weston, Augusta Van Doren, and other favorites here.

Ward and Vokes were so successful in their recent engagement at the Grand Opera House that a return date was booked. The house was packed to-night.

Rob Roy continues to do a tremendous business at the Castle Square.

A Temperance Town is at the Park, and A Trip to Chinatown is at the Tremont.

Nellie Ganthony heads the long bill at Keith's this week.

Prices have been reduced at the Palace. Trodden Down is the play.

The Dog Spy is being given by the Leonzo Brothers at the Grand Museum.

Sam T. Jack's Extravaganza company is at the Lyceum.

A continuous variety show holds the stage of the Howard Athenæum.

Katherine Rober has closed her long engagement at the Grand Museum and goes on the New England circuit playing a repertoire and aided by a brass band and orchestra.

H. Price Webber's production of The Honeymoon, with the Boston Comedy company, has won great praise wherever given.

As I hinted last week, The Sphinx will be the feature of Harry Askin's Summer season at the Tremont. Marie Hilliard has been engaged in Paris to be a leading member of the company.

When Alexander Salvini comes to the Hollis Street in a few weeks, he will produce The Outlaw.

Frank N. Scott is dangerously ill at his home in this city and his recovery is not expected.

Louise Eissing has been engaged as prima donna for the Summer opera season at the Castle Square.

Walter Damrosch's German opera company will not go to San Francisco as the trip across the continent would cost $9,000. The season will close in Kansas City on May 1.

Manager George Batcheller of the Lyceum, is reported to be negotiating for one of the larger theatres of the city for next season.

Nickerson and Nesmith will give a special scenic production of Faust this Summer.

The graduates performance of Proserpina by the Hasty Pudding Club was postponed on account of the illness of W. K. Bruce.

May Irwin will sail for Europe in June to get costumes for The Widow Jones.

The run of Trilby closed with a blaze of triumph at the Park. There had not been one empty seat during the long run and for the last night the enthusiasm was particularly marked. Paul Potter was the hero of the evening and was called before the curtain several times.

Anna O'Keefe was photographed in a novel manner for the Sunday *Journal*, which published a page picture representing her as a party of five. The picture was displayed on the bulletin board, and it happened that Miss O'Keefe passed it by one day last week. Not knowing what the crowd was for, she stopped and saw her own picture. The bystanders were quick in catching the resemblance and Miss O'Keefe was quickly surrounded by a curious throng.

The Night Clerk will be the most elaborate scenic production that Charles J. Rich and William Harris have sent out.

Annie M. Clarke has returned to Boston.

B. F. Keith is building a handsome new residence in Brookline.

A warrant is out for the arrest of W. J. Ellis and W. J. Caswell, charging them with getting Warren J. Arnold, of Putnam, Conn., to invest in a theatrical company under false pretences.

Henry A. Clapp, the critic of the *Advertiser*, expressed his opinion upon the stage of the day before the Unitarian Club last week. His subject was "The American Theatre of To-day; Causes of Its Decadence and Means for Its Elevation." Among other things he said:

"There is not left in this country to-day a single actor who is competent to take the tragic part in any drama. There is just one man left of the old school of comedians who is competent to take the high part in comedy. That man is Mr. Jefferson. Looked at from a literary point of view, we have become literally contemptible." Mr. Clapp proposed that a coterie of millionaires institute a theatre that shall present works of art.

It cost Walter Damrosch $500 to have his performance of Lohengrin saved by the loaning of Barron Berthald by Fred. C. Whitney. The day after the performance a cheque for $200 was sent, but before the season ended a lawyer called for and got $300 more for Mr. Whitney.

George W. Wilson has left Our Uncle Dudley, and will begin playing The Old Homestead in Brooklyn next week.

The Bowdoin Square will probably join the list of houses given to Summer opera this year.

The bill to prohibit theatrical performances on Sunday has been passed to be engrossed in the house. A number of amendments were proposed but were rejected.

The first public performance of Trilby of Argyle, a musical comedy by Minna C. Smith and Arthur W. Thayer, was given in Steinert Hall last week before a small but distinguished audience. A performance in a theatre will be given in a few weeks with an efficient cast.

Leave to withdraw the bill regulating the wearing of hats in theatres was given in the Legislature yesterday.

A part interest in the Bowdoin Square Theatre property has been bought by John S. Martin and Rollin H. Allen.

JAY BENTON.

WASHINGTON.

Fanny Davenport—Madame Rajanc—20th Century Minstrels—Roland Reed's Encounter.

[*Special to The Mirror.*]

WASHINGTON, April 15.

Gismonda was not produced at the New National to-night, as Miss Davenport could not transfer the scenery and place it in time for a smooth performance. The play will be given to-morrow evening and the rest of the week. Next week, Ada Rehan in repertoire.

Madame Réjane appears this week at Allen's Grand Opera House at nearly double the usual rates. The opening was in Madame Sans Gêne. An excellent house was present, who warmly welcomed the talented French actress. Divorcons, Ma Cousine, and Sapho are underlined. The engagement is for five nights and two matinees. Stuart Robson next.

George Thatcher and Carroll Johnson's Twentieth Century Minstrels at the Academy of Music presented gilt-edged minstrelsy and sparkling vaudeville to a very large audience. Frank Dumont joined the company here as manager. Hinrich's Grand English Opera company follows for a four week's engagement.

The Cross Roads of Life with Edmund K. Collier as the star drew a full attendance to Butler's Bijou Theatre. Jack McAuliffe, the light weight champion, and Jack Bolan, of this city, gave an instructive four round bout for points. She, next.

The French Folly company commences a return engagement at the Lyceum Theatre to good business. Sam T. Jack's Extravaganza company follows.

Roland Reed and the ladies of his company while strolling through the White House grounds last Tuesday met Secretary of the Treasury, John G. Carlisle, who was just leaving the cabinet meeting. The Secretary and Mr. Reed are old friends, and a return was at once made to the White House, where the comedian and party were individually presented to the President and members of the Cabinet. The ladies were afterwards shown through the conservatory, and were given many choice flowers.

Thatcher and Johnson's Twentieth Century Minstrels tour the West this Summer, visiting the Pacific coast about June. The tour will be directed by Howard Elmore and Frank Dumont. Mr. Elmore will be in advance.

Frank H. Baxter, well-known in musical circles, died suddenly at his residence here Saturday of heart disease. He was a tenor singer of note, and was a member of the Boston Ideal Opera company until its disbandment, and afterwards sang with the American and Emma Juch Grand Opera companies. For the past few years he was a teacher of voice culture.

Anna Eva Fay repeated her "spiritualistic manifestations" at the Academy of Music Sunday evening to a well-filled house.

Ellen Vockey and C. Garvin Gilmaine will inaugurate their Southern professional tour at Willard Hall, April 17, when the three-act farcical comedy, The Snowball, will be presented.

Coronet and Coin, Hubbard T. Smith and Donald B. McLeod's new comic opera, will have its initial presentation at the Academy of Music, April 25.

The Frederick Bond Summer Comedy company at Allen's Grand Opera House commences April 29, in Henry J. Byron's Sir Single Simon.

JOHN T. WARDE.

PHILADELPHIA.

The Record of Holy Week—Opening Attractions and the Business—Gossip.

[*Special to The Mirror.*]

PHILADELPHIA, April 15.

Hot Tamales at the Walnut was not the class of vaudeville to which the patrons of the house took kindly. The special work of Conroy and Fox saved the piece from collapse. James Connor Roach with Rory of the Hill is the attraction this week.

Princess Bonie will close season at the Chestnut Street Theatre next Saturday night.

The Gaiety Girl at the Chestnut Street Opera House has attracted fair business for its first week. This is the final week.

Mme. Réjane at the Broad in repertoire drew cultured audiences from the resident class, while the French population was out in force. The artiste was flatteringly received at every performance. This week one hundred students at a local college will give up their studies and assume the management of the theatre for the production of Kenilworth. The house is already sold for the week.

The National with The Derby Winner drew moderate attendance last week. Out in the Streets, in which N. S. Wood assumes the leading role, is the bill this week.

Robert Mantell during his engagement of two weeks at the Park appeared in The Husband at every performance with the exception of Saturday last, when The Marble Heart and The Corsican Brothers were substituted. Patrons did not take kindly to the persistence with which Mr. Mantell, contrary to the advice of his best friends, determined to give The Husband, to the exclusion of his attractive repertoire. Roland Reed in The Politician began his annual engagement this evening, appearing to a large house. Next week will be the last of the season at the Park. Frank Howe will withdraw from the management, and the reins will be held by that sterling young manager, J. Rard Worrell, late of the Empire Theatre, who has just signed a lease for five years.

One of the best drawing attractions that the Standard has had this season was The Jay Circus. The company is fair, and the accessories are of the character to please auditors. J. E. Toole in Rip Van Winkle follows.

East Lynne, with a capable cast, had a doleful week at the Grand Opera House. Struck Gas was to have been the attraction this week, but has stranded. Camille will be given in its place. George Learock and Julia Stuart will be the principals, with the same company which appeared last week.

Coon Hollow, with a fine company, and scenery which reflects credit upon the management, had a fine engagment at the People's. Bessie Taylor and Louise Hamilton made an impression which will not soon be forgotten. Their work was deservedly praised by local critics. The Span of Life, which will close season here, follows, opening to a good attendance to-night.

Hopkins' Trans-Oceanic company attracted large audiences during the nine performances. It is one of the attractions that will win on account of its superior make-up, for it is composed of first-class performers throughout the roster. It would be difficult to match it. Tony Pastor is on, playing a return engagement with his usual list of entertainers.

A Jay Circus has moved to Kensington for a week.

Julius Cæsar at the Girard Avenue, and Hearts of Oak at Forepaugh's are the new bills.

Manager Jermon has struck a bonanza in The Golden Crook, which enters its fourth week to-night to a crowded house. Norma Wills and Monte Collins strengthened the strong company last week. Alfred Bellman is another good card. Many of the stage settings are of exquisite beauty. Omene will be featured this week.

Sully and Jansen are packing Camcross' Opera House with new ideas in minstrelsy. They have put on The Prince is Boney, and Trilby for a run.

The Bijou never varies in its congested attendance.

The National is booked until June, after which $25,000 will be expended in beautifying and altering the theatre. Business Manager Joseph Kelly will go to his father's country seat at Cape May for the Summer.

Treasurer Ovary, and Business Manager Floyd of the Silver King company, are guests of Mr. and Mrs. Carl Haswin at their Summer cottage at Holly Beach, Cape May County, N. J. The entire party will sail for Europe in June. Mrs. Haswin's health is bad.

John Garsed, treasurer of the National Theatre, will be in the box-office of the Philadelphia Baseball Club the coming Summer.

Buffalo Bill and Wild West cover all the bill-boards of the city for their opening April 22 for two weeks.

Charles R. Mann of this city has one of the most complete dramatic libraries in America. It embraces thousands of play-bills, old plates of by-gone members of the profession, hundreds of acting plays, and copies of every dramatic paper ever published in this country. He has been offered a small fortune for the collection.

Thomas Henry, Press Agent of the Park, is down for a benefit tendered by Manager Howe week of 22.

EDWIN RUSHTON.

CINCINNATI.

Wilson Barrett's New Drama—Shore Acres at the Grand—at Other Houses.

[*Special to The Mirror.*]

CINCINNATI, April 15.

James A. Herne and company are at the Grand this week in Shore Acres, and are doing well. DeWolf Hopper's Opera company in Dr. Syntax follows.

The Walnut has Wilson Barrett to-night in his new drama The Sign of the Cross. He attracted a large and fashionable audience. The latter part of the week he puts on The Manxman. James J. Corbett in Gentleman Jack is underlined.

Mr. and Mrs. Arthur Lewis have cancelled a number of one-night stands, and will remain in Cincinnati another week, this time at Havlin's where they are giving their version of The Crust of Society. Little Trixy comes next.

Barney Ferguson and Barney Fagan are doing a big business at the Fountain Square in Duffy's Blunders. Next comes A Baggage Check.

John T. Field's Drawing Cards at the People's this week is demonstrating the aptness of its name. The next attraction is George Dixon and his Vaudevilles.

The realistic comedy-drama, The Special Delivery, made a pronounced hit at Heuck's yesterday.

Kohl and Middleton's announces a Trilby Beauty Show for this week.

Fanny Rice and her company, and Joe Ott's, both lay off in Cincinnati during Holy Week.

Mr. and Mrs. Arthur Lewis announced that the production of An Old Fool would take place for the first time on any stage last Friday, but their success with Sealed Lips was such as to induce them to continue in that piece throughout their stay.

Treasurer Joe Havlin and Harry Jones, of Havlin's, will take a benefit April 25 when they will have the services of many professionals.

May 12 is the date announced for the benefit tendered to Morris Schlessinger, treasurer at the Fountain.

Hermann Waesser, of the German stock company performing at the Grand every Sunday, died Thursday from the effects of an operation to remove an abscess of the brain.

WILLIAM SAMPSON.

ST. LOUIS.

The Liliputians at the Olympic—McKee Rankin's Atonement—Current Bills—Notes.

[*Special to The Mirror.*]

ST. LOUIS, April 15.

Chauncey Olcott, the comedian and vocalist, opened in his comedy-drama, The Irish Artist, at the Grand Opera House last night before a fine audience, who enjoyed his picturesque personation and his delightful singing.

The Liliputians commenced a return engagement at the Olympic Theatre last night before a large audience, appearing for the first time in St. Louis in their new musical farce-comedy, The Pension Meunerbach. The play abounds in original situations, new tricks, witty dialogues, catchy music, and irresistible fun.

Ezra Kendall played to two good audiences at the Hagan yesterday, appearing in his amusing burlesque, A Pair of Kids.

Big audiences filled Pope's Theatre yesterday to see Bertholdi and several other strong vaudeville cards, and the drama, Van the Virginian, with the stock company in the cast.

Peter Maher and a strong vaudeville aggregation played to two good audiences at the Standard yesterday.

A Cork Man was seen yesterday at Havlin's Theatre by two well-pleased audiences. A number of clever specialties were introduced.

The Union Trust Building Roof Garden and Casino will open Monday evening, May 27, for a season of fifteen weeks. Extensive improvements will be made on the roof, including a new iron roof over the Casino and folding chairs in the auditorium.

Eda Clayton is rehearsing McKee Rankin's play, Atonement, which will be given at the Germania Theatre April 18.

Owing to the serious illness of W. F. Dickson the arrangements for the revival of Dickson's Sketch Club, so well remembered in St. Louis, are postponed for a few weeks. Ollie Hagan and W. F. Dickson are to relaunch the organization.

Fred Wallace, for several years usher at the Olympic Theatre, died last Thursday. His remains were sent to his home at Kalamazoo, Mich.

W. C. HOWLAND.

CLEVELAND.

Nat Goodwin, Lillian Russell, Hallen and Hart, and Other Attractions.—Notes.

[*Special to The Mirror.*]

CLEVELAND, April 15.

Nat C. Goodwin is favored by a big audience to-night at the Euclid Avenue Opera House where he plays in A Gilded Fool. A Gold Mine, David Garrick, and Lend Me Five Shillings are underlined. De Wolf Hopper and his company will be seen in Dr. Syntax the last half of the week. Next week, Fanny Davenport.

The Lyceum Theatre is filled by a fashionable audience to-night to see Lillian Russell, and hear the comic opera, The Grand Duchess. The same opera will be given to-morrow night and La Perichole Wednesday. The advance sales are very large. For the rest of the week. Next week, The Wilbur Opera company.

Hallen and Hart play a return engagement at the Cleveland Theatre this week, and were welcomed by a crowded house to-night. The attraction next week will be True Irish Hearts.

George Dixon's company opened a week's engagement this afternoon at the Star Theatre. Fields and Hanson's company next week.

The season at the Euclid Avenue Opera House will not close until the first week in June. Although Manager Hartz has received many flattering offers for Summer attractions, he has concluded to close his house so as to prepare it for next season.

Manager Frank Drew of the Star Theatre was made an Elk last Friday, being one of over a hundred received into No. 18.

WILLIAM CRASTON.

MATTERS OF FACT.

Rose Eytinge, having closed her season with Julia Marlowe-Taber, has resumed work with her pupils. This distinguished actress has made no engagement yet for the season of 1895-6 and may be addressed at the Belvedere Hotel.

Florence Davis is at liberty for next season.

Little Lillian, a sketch of whom is given in another column, can be engaged by first-class managers for first-class entertainments.

William Bonelli and Rose Stahl, who have been playing the leading parts in Men and Women company, the past season with marked success, are disengaged for the rest of this season and next.

A farce comedy is advertised in another column by "Author," 208 West One Hundred and Forty-second Street.

Master Eddie Clark has been engaged to play Roly in Von Yonson.

The Novelty Theatre, Brooklyn, N. Y., can be leased by responsible parties for a term of years by applying to G. P. Truslow, 45 Broadway, Brooklyn.

Good open time can be secured by first-class attractions at the Lincoln Theatre, Chicago. Managers Hutton and Treyser have April 28, May 12 and 19 still open.

Henry Pincus will book attractions at a well-known Philadelphia theatre for the rest of this season. His announcement will be found elsewhere.

William J. Romain, who played Demarest in Plot and Passion at a special matinee given by Miss Oldcastle at the Garden Theatre, has been engaged for Gecko in Trilby company A.

Harry C. Cashman, the Irish comedian, for the past two seasons with Charles A. Loder, will be at liberty after April 20.

Nellie Vale Nelson has been engaged for the leading role in Humbug, which is playing a Spring tour.

Mme. V. de Grey, the costumer, has moved into larger premises at 235 Fourth Avenue, corner of Nineteenth Street. Her increasing business necessitated this move.

Managers Day and Noble want standard attractions for their theatre, the Oak Cliff Opera House, at Dallas, Tex.

Charles F. Newsom may be engaged for juvenile business. His address is Raleigh, N. C.

Helen Ruskin, the young emotional actress, will commence her Summer tour the first week in May. By arrangement with the Campbell Brothers, The Galley Slave and Matrimony will be included in Miss Ruskin's repertoire. She will be under the management of Sanders and Hockey, who have booked a tour through Central and Northern New York.

Annie Myers' engagement with the Lillian Russell Opera company closes April 20 at Buffalo, there being no part for her in the new opera. Miss Myers, who is a most versatile young woman, will therefore accept engagement for the Summer.

Ethel Barrington is receiving great praise for her work in the Eastern Cotton King company.

The Hess Mellocuti Lotion for the skin, is considered as one of the best, if not the best, remedies for giving the skin a natural color, preventing sunburn and tan. It is also recommended for chapped hands and other diseases of the skin. The Mellocuti Lotion is made by the Youthful Tint Manufacturing Company, of Rochester, N. Y., who manufacture the celebrated Hess grease paints.

Mr. and Mrs Carl A. Haswin, who closed their season in The Silver King, are at their home in Holly Beach, N. J., for the Summer.

Jeanette Bagard, who proved so successful in the part of the French maid in A Railroad Ticket company this season, will accept offers for the Summer and next season.

Hallen Mostyn, the comedian, has closed his engagement with the Lillian Russell company and invites offers for Summer opera.

Alice Watson, an experienced, accomplished and competent coacher, seeks engagement to coach amateurs in the production of standard operas, or will go on tour with responsible attractions.

The co-partnership of Hart Conway and Curtis Dunham having been dissolved, Mr. Dunham has retired from the Chicago School of Acting, and has no further connection with that institution in any way. Mr. Conway will be in sole control.

First-class people are wanted for the Summer stock season at Manhattan Beach, Denver, Col., which will be inaugurated June 1.

SAID TO THE MIRROR.

MYRON B. RICE: "The business of Mrs. Potter and Mr. Bellew at the Herald Square Theatre has been very good. Mrs. Potter's throat, I am happy to say, is about well again."

M. W. HANLEY: "The Harrigan company has had a very successful trip on the road thus far. We are at the Columbia Theatre, Boston, this week, and will play Cordelia's Aspirations, The Major, and by special request Reilly and the 400 during the two weeks' engagement. Boston is a Harrigan town. After leaving Boston the company will make a short tour of New England, and will then play Brooklyn."

WILLIAM CALDER: "On my recent visit to Berlin and Brussels I was accompanied by Sutton Vane. While attending a performance of The Span of Life in the National Theatre in Berlin, an elderly gentleman entered into conversation with him. On ascertaining that Mr. Vane was an Englishman, and could not converse in the language of the Vaterland, the Teuton proceeded to explain in 'broken' English every incident of the first act as it progressed, winding up with the observation that it was no doubt a dull and uninteresting performance to one possessing no knowledge of German. 'It would be, no doubt,' responded Mr. Vane, 'were I not the author of the piece myself.' There was no further explanation of the dramatic incidents."

PAUL POTTER: "There seems to be an impression abroad that in the arrangements for the dramatization of 'Trilby' the author, Du Maurier, has been forgotten. As a matter of fact, Du Maurier will get the lion's share of the royalties, and according to the present outlook he is likely to make ten times as much out of the play than he has done out of the novel. Of course, that story about his saying he didn't care if "Trilby" was dramatized as long as he didn't have to see it is a pure fabrication. It was invented by an English actor who tried to be funny and succeeded."

OSCAR HAMMERSTEIN: "It is really shameful to see what little interest New York managers take in their own affairs. Last week an important meeting was called to discuss ways and means to fight proposed legislation harmful to all our interests, and yet only two managers—Mr. Knowles and myself—took the trouble to attend. Others—even those most directly interested—sent substitutes. Some did not even do that. When the managers are called together in the interests of all, they should attend, and if they cannot attend they should send a letter or telegram excusing themselves and not send substitutes to confer with their fellow-managers. There are a few managers, however, in this city who want to conduct their business in a business like way, and these few will get together this Summer and start what I trust will grow into an important and permanent Association of Managers. You will see how willing they all will be to join when once the association is organized."

HENRY GUY CARLETON: "I have been a hermit for the past six weeks. I am hard at work on a new play and rarely find time to go out. That is why I am never seen on the Rialto."

STANLEY DELONZO: "I shall be over my ears in work this Summer, as in addition to fulfilling the duties of press agent for the Sun Brothers' Circus, I am concert manager and advertising director. I shall also book my new comedy drama, The Railroad Girl, in which my wife, (Avaline Gilbert) will star. I will not, however, sever my connection with Davis and Keogh, with whom I have a long engagement."

S. GODDFRIEND: "Otis Skinner closes his season at Corning next Saturday. He has been out about thirty-three weeks during a season that is regarded by many as the worst the theatrical business has ever experienced. There is no question as to Mr. Skinner's success. He has come out ahead pecuniarily, and established himself thoroughly as one of the most attractive stars now before the public."

STUDENTS IN NEW PIECES.

A dress rehearsal by the students of recitations, monologues and three new one-act plays took place last Friday afternoon at the American Academy of the Dramatic Arts.

The first piece, entitled Incongruities, by Frank L. Short, described on the house bill as "a bit of nonsense," is a clever satire on the absurdities of the emotional drama.

A Broken Potsherd, by Atherton Brownell, relates the story of a woman with a past who is betrothed to her social superior. She reveals the truth, but he loves her too well to lose her.

The most important feature of the programme was a dramatic impression by Charles Barnard entitled The Guest, which is acknowledged by the author to be suggested by Maeterlinck's Intruder.

Mr. Barnard has written a very clever little act and there are moments in the play during which the well known Maeterlinck impression is distinctly reproduced. The Guest is Love instead of Death, a far more welcome visitor. The play was fairly well done by the students, and the author received several calls.

THE MULLIN BILL REPORTED.

The Senate Judiciary Committee at Albany has reported favorably Senator Mullin's Anti-Nudity bill which was prepared by Anthony Comstock.

At the meeting of managers held at A. M. Palmer's offices last week it was understood by the managers present, it is said, that ex Judge Dittenhoefer, who had been asked to go to Albany to watch the interests of the managers in the matter of the children's bill, would also do the same for the Mullin bill. At Judge Dittenhoefer's office yesterday it was said that the Judge had not understood the Mullin bill to be part of his mission.

A. M. Palmer, when seen yesterday, said the favorable reporting of the bill was a serious menace to all theatrical interests, and he thought that all managers likely to be in any way affected should take immediate action.

The discussion of the children's bill was adjourned until to-day (Tuesday) to give Mr. Gerry an opportunity to be present.

ANOTHER THEATRE FRAUD.

People are still trying to defraud local theatrical managers. Recently Manager Bunce, of the Lyceum, received a card on which was printed: "S. Wilmer Hughes, New York *Sun*," with a request for two seats. Mr. Bunce communicated with the *Sun* office and learned that there was no such person connected with that newspaper.

AL. HAYMAN RETURNS HOME.

Al. Hayman returned home from Europe last Tuesday. While in London Mr. Hayman completed the arrangements for securing the American rights for The Shop Girl and His Excellency, which he and Charles Frohman will produce here next season.

REFLECTIONS.

By virtue of contracts signed between Gustave Frohman and J. Wesley Rosenquest, William Morris will soon be seen in this city as a star. The play in which Mr. Morris makes his appearance will be The Wandering Jew, adapted by Nelson Wheatcroft and George Backus.

The *Celebrities Monthly* is a new monthly in the form of a brochure of excellent photographs of ten famous persons, with biographical notes. It is a decided novelty.

The tour of Bartley Campbell's The Galley Slave, under the direction of Robert and John B. Campbell, which opened in Philadelphia on Aug. 27, will terminate on April 20.

Milton Nobles will begin his Spring tour on April 22 at the Cook Opera House, Rochester. The Phœnix will be added to the repertoire.

It is settled that after its production at Palmer's on May 2, The Viking will pay Boston a brief visit and return for a run at the Herald Square. The cast as completed by Manager W. L. Lykens, includes William T. Carleton, Edwin Stevens, Burt Haverly, Will. Mandeville, Will. Rising, Gilbert Clayton, George Gregory, Bertha Ritchie, Marie Dressler, Grace Reals, and Clara Lipman.

Edward G. Cooke will go in advance of Robert Gaylor's Sport McAllister company for the rest of the season. Cheridah Simpson, late of William Hoey's forces, and Sam Ryan are additions to this company.

Fanny Davenport and Melbourne MacDowell have fully recovered from their severe indisposition of a few days ago. Miss Davenport's engagement at the Boston Theatre was the greatest ever enjoyed by her in that city. The receipts for twenty-nine performances averaged over $1,700. Miss Davenport's season will close June 8.

Frank Buonan and wife (Rose Adelle) closed with the Ida Van Cortland company on Jan. 19, and have been playing in vaudeville under the team name of the Buonans. They will join Sam Young's Summer stock company on May 1.

Harry Levy has assumed the business management of the McGibney Family.

Al. Sawtelle writes to THE MIRROR to contradict a rumor of the death of Baby June Bridges.

Bronson Howard's Aristocracy opened on Good Friday for a Spring season of four weeks. Forrest Robinson, as Jefferson Stockton, heads the company.

Ella Fontainebleau, a beautiful young woman and a clever actress, will appear as Mr. Willoughby in the forthcoming benefit performance of Caprice at the Empire Theatre.

Little Gracie Lack appeared at the entertainment of the Union League Club, Jersey City, last Wednesday evening and made a hit with her recitations and dancing.

Henry Greenwall has instructed Herbert Mat thews to begin a suit against L. De Give, H. L. De Give, and J. L. De Give for $50,000 damages alleged to have been sustained by a circular reflecting upon the new Lyceum Theatre of Atlanta, which it is claimed was signed and circulated by the De Gives.

Martha Conway is playing leads at the Palace Theatre, Boston.

William Stuart is praised by the Philadelphia papers for his work in The Husband, Robert Mantell's new play.

Joe Cawthorn has arrived in town, and is busy arranging the details of his starring tour which will begin at McVicker's Theatre, Chicago, next August. Mr. Cawthorn will appear at Tony Pastor's next week.

Will J. Donnelly sailed for England last Saturday by the *Umbria* on business connected with Nina Farrington's Extravaganza company. Mr. Donnelly will visit London, Paris and Berlin in search of novelties for the company. His trip will probably last about six weeks.

A performance of Ibsen's Hedda Gabler will be given at the Berkeley Lyceum late this month by a troupe of professionals. The piece has not yet been seen here.

Elisabeth Maybury will sail for Europe to-morrow (Wednesday).

Mrs. T. Allston Brown has recovered from her recent severe illness.

The case of the People vs. Rudolph Aronson and others came up again yesterday morning in Special Sessions and was adjourned until to-morrow (Wednesday).

Maggie Fielding, who was engaged by Charles Frohman to originate the part of Mary Nolan in Augustus Thomas' one-act play, The Man Up Stairs, has made an undoubted success in that character.

Henry A. Smith has been engaged to play the Laird in one of William A. Brady's Trilby companies.

Harry Pierson will remain as leading man with Milton Nobles until the end of the season.

Beatrice Goldie has been engaged to sing in The Viking.

Smythe and Collier have released Edwin Bethel to enable him to play the Laird in one of W. A. Brady's Trilby companies.

Walter Perkins would like to deny the rumor that has been circulated to the effect that he had died recently. He is very much alive, and he fears that should the report spread further it might possibly interfere with his business engagements.

Eric Pollock has resigned as a member of A Baggage Check company.

Mrs. Annie Yeamans has sued Estelle Clayton to recover $250 claimed to have been paid last June as a deposit for a play to have been written by the defendant and delivered the following October. The title of the play was to have been Happy Days.

The Viking is being prepared for production under the stage direction of Robert Frazer.

A. V. Pearson has returned to town from Asheville, N. C.

Edward H. Sothern was in town yesterday.

Walker Whiteside will close his season, it is reported, on April 20.

W. T. Carleton, the baritone, has withdrawn from the cast of The Viking.

The New Boy will close on April 27. This play, with Bert Coote again in the leading part, will go out again next season.

Frank L. Lyman will be a member of the Aristocracy company during the Spring tour of that play.

Charles Klein has been engaged by Charles Frohman to read and adapt plays.

Alexander Dumas' wife has just died in Paris.

Representative citizens of Brooklyn tendered Joseph Jefferson a reception at the Hanover Club last night after his performance in Rip Van Winkle.

Henry E. Abbey was fined $100 yesterday for neglecting to respond to a summons for jury duty.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Amrose, Leone
Ackerman, Irene
Armstrong, Mrs Sidney
Arthur, Rose
Angeles, Miss
Agnew, Miss
Atherton, Nancy
Adams, Minerva
Brooks, Myra
Brooks, Louise
Burns, Kate
Burrows, Ida
Bryton, Georgia
Blanchard, Ida
Belle, Lenia
Black, Belle
Bertini, Nina
Barry, Eleanor
Beck, Zelma
Booth, Hope
Burroughs, Marie
Bell, Marie
Bretonne, May
Byrne, Bessie
Booth, Agnes
Baker, Ella
Brockenridge, May
Brooks, Fannie
Bernardo, Nellie
Bowers, Mrs D P
Baldwin, May
Barrett, Lizzie C
Bazzarras Sisters
Bertram, Helen
Baker, Florence
Bancker, Emily
Bruton, Julia
Beach, Anna
Cassie
Cavendish, Maude
Clayton, Estelle
Cornish, Sylvester
Carter, Nannie
Creighton, Bertha
Clay, Celia
Cleveland, Bessie
Chase, Marion
Coleman, A
Caraway, E
Calahan, Mrs E
Curren, M
Chase, Florence
Claremonte, Miss P
Currier, Ada D
Chase, Mrs. M. E.
Cortez, Trinitou
Collins, Lottie, co.
Cleves, Lillian
Claxton, Kate
Connor, Kattie
Carlotta, Miss
Coleman, Clara
Clarke, M. Lee
Crowell, Floy
Connelly, Sadie
Carle, Alice
Connor, Mildred
Cushman, Sadie
Cohen, Sallie
Collins, June
Davidson, Pauline
Denslowe, M.
Dynomock, Dorine
Daulton, Miss
Day, Josephine R
Darcelle, Mlle
Dawson, Lucy F.
Drayton, Blanche
Darling, Mrs. F. N.
De Vere, Vera
Daly, Lizzie D.
Daine, Minnie
Debray, Genevieve
Dougherty, Sidney
Ellerson, Dell.
Ellis, Madge
Elbridge, Edith
Erle, Miss
Evans, Agnes
Fitze, Marie
Farrence, Lulu
Forrest, Gail
French, Myra
Forrest, Marcella
Falk, Ella
FitzAllen, Adelaide
Fletcher, Lizzie
Graham, Bessie
Germon, Effie
Gardner, Mrs C A
Green, May
Graybrook, Ethel
Germaine, Kath'rine
Gainey, Helen
Giannoli, Marie
Godfrey, Carrie
Gray, Ada
Guard, Flora
Graves, Virgie
Guest, Helen
Glaser, Lulu
Gilson, Lottie
Gilroy, Mamie
Huntley, Miss B
Harrison, Nora
Holmes, Pollie
Hampton, Mary
Hall, Pauline
Hamilton, Ruth
Helmich, Helen
Harvey, Hattie
Hatch, Margaret
Huebner, Mrs D
Hunt, Ella
Hernandez, Irene
Hamilton, Caroline
Irwin, Flora
Ingrame, Beatrice
Kimball, Jennie
Kammon, Ella
Kelly, Mary
Kirwin, Susie
Kruger, Ida
Kittinger, Mrs Geo
Klous, Augusta
Kelso, Miss M
Krause, Emma
Kemp, Helen
King, Nellie
Lawrence, Nellie
La Ford, Zoe
Langdon, Miss A
Laurens, Marie
Lay, Miss G
Leslie, Beatrice
Lewis, Lillian
Lipman, Clara
Lafferia, Dollie
Loring, Bonita
La Very, May
Leigh, Adelaide
Lieb, Beatrice
Loane, Josephine
Lynch, Miss G. F.
Leary, Jennie
Lansing, Nina
Lee, Marion
Lee, Elizabeth
Lottie, Bonnie
Lehman, Margaret
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[CONTINUED FROM PAGE 6.]

house 3. Al. G. Field's Minstrels to good business 9. Black Crook 16; George Wilson in Uncle Dudley 18.

DOVER.—City Opera House (George H. Demeritt, manager): Peter F. Dailey in A Country Sport delighted a large audience 5.==ITEMS: The stage hands have secured Pauline Hall for their benefit 17.—Will Hanson of Guy Brothers' Minstrels, was in town visiting friends 4.

NEW JERSEY.

NEWARK.—Miner's Theatre (Colonel W. M. Morton, resident manager): Edward F. Davis' co. presented U. T. C. 8-13; performances fair; attendance light. Robert Mantell in repertoire 15-20; Thomas Q. Seabrooke in The Isle of Champagne and The Grand Vizier 22-27.==H. R. Jacobs' Theatre (M. W. Tobin, representative): Primrose and West gave their usual satisfactory entertainment to good business 4-6. House dark 8-13. The Fatted Calf 15-20.==Waldmann's Opera House (Fred. Waldmann, manager): Russell Brothers' Comedians gave a good performance to good houses 8-13. George H. Van Emburg, who takes part in a bicycle contest in the piece, is a resident of this city.==ITEMS: George H. Primrose has so far recovered from being bitten by his dog that he rejoined the co. in Paterson on 1.—Gus Williams and The Midgleys joined the Hopkins' Trans-Oceanic co. 8.—Weber and Fields will have three cos. on the road next season. Weber and Field, Own and Vaudeville Club; the latter will be composed principally of European artists. Mr. Weber visited Newark on 8.—Colonel Ingersoll delivered his lecture on "The Bible" at Miner's 7 to a big and well-pleased audience.

TRENTON.—Taylor Opera House (H. C. Taylor, manager): A very large audience witnessed the performance of Old Kentucky 6. A small audience was amply repaid 8 with Old Jed Prouty, with Richard Golden in the title role. Mr. and Mrs. Kendal, with a strong co., presented The Second Mrs. Tanqueray to fair attendance 9.

PATERSON.—Opera House (John J. Goetchius, manager): Henderson Hyperions in The Laughing Girl and The Three Hats 8-13 to poor houses. Performance not up to the standard. William C. Anderson in Humbug 15-18; M. R. Leavitt's Spider and Fly 19, 20.==Bijou Theatre (Ben Leavitt, manager): Dark week ending 6 owing to inferior co. Bob Fitzsimmons and clever co. of vaudeville artists drew crowded houses 8-10. Flynn's London Gaiety Girls 11-13.

HOBOKEN.—Theatre (John Clark, manager): The Police Inspector 8-10 did well. Bob Fitzsimmons 11-13; Spider and Fly 15-17; Steve Brodie 18-20.==Bijou (Morrison and Phillips, managers): Billy McClain's Aggregation 8-13; good business. Minerva Athletic and Vaudeville co. 15-20.==ITEM: Managers Morrison and Phillips, of the Bijou, are negotiating for the Eldorado.—The Bijou will most likely be torn down.—Manager Clark, of the Hoboken, has declared himself in favor of The Mirror's agitation against the "lithograph evil," and will most likely not use any next season, except in cars, ferries and hotels. At present he has given out a large contract, advertising his house in all the electric and horse cars in Hudson County.—Manager Hauser, of the Oriental Winter Garden, will have a benefit on 25.

RED BANK.—Opera House (C. E. Nieman, manager): Two Sisters co. gave a fine performance to fair business 4. J. E. Toole in Killarney and the Rhine to a light house 10. Professor Dare's entertainment, local, 16.

ELIZABETH.—Drake Opera House (W. M. Drake manager): The Derby Winner 6 (return date); fair house; good performance. The Fast Mail 8; light business, on account of stormy weather.==Lyceum Theatre (A. H. Simonds, manager): Chauncey Olcott in The Irish Artist to a large and well-pleased audience 4. In Old Kentucky 10 (return date); excellent performance; good business. Benefit Sacred Heart Church 15, locals; Pay Train 18.==ITEMS: The Derby Winner (A. H. Spink, manager) will close its season at the National Theatre, Philadelphia, 13.—Louise Mitchell succeeded Edith Arnold as Mary Martin, and Helen Vaughan replaced Louise Mitchell as Belvey Ann in The Fast Mail on 8 at the Drake Opera House.

MORRISTOWN.—Lyceum Hall (W. L. King, manager): The Telegram 5; very good performance; light house. Babbitt's Minstrels 17; local talent.==ITEM: Jessie Mae Hall, of The Telegram, made a hit in her song of "Chocolate."

CAMDEN.—Temple Theatre (H. W. Campbell, manager): House dark 1-9. Richard Golden 10-13; Coon Hollow 15; Pay Train 16; Charley's Aunt 18; Bunch of Keys 19; Willie Collier 20.

PLAINFIELD.—Music Hall (Joseph Sohl, manager) Ole's Luck 4; medium house. An Arabian Night 8 (rental); light business. The feature was an exhibition of club swinging by Thomas Schaefer, of this city, who was presented with a beautiful bouquet by his friends. Waite Comedy co. 15-20.==ITEM: The trustees of Music Hall met 10 and authorized the sale of the hall to William M. Stillman for $13,000, the transfer to take effect May 1. The sale is subject to Manager Sohl's lease, which expires Sept. 1.

NEW BRUNSWICK.—Allen's Theatre (J. E. Starkes, manager): A Bunch of Keys 16; Willie Collier in Who is Jones? 18; Gilbert (local) 19; New Boy 26; Manola-Mason co. 27.==ITEM: The Gilbert Society, a musical organization of New Brunswick, expects to produce Our Boys on 19

DOVER.—Baker Opera House (William H. Baker, manager): M. B. Leavitt's Spider and Fly co. 18; Uncle Hiram 22.

ATLANTIC CITY.—Academy of Music (Joseph Pralinger, manager): A. H. Woodhull in Uncle Hiram 4; crowded house. Charles McCarthy in One of the Bravest 10, 11; Coon Hollow 17; Bunch of Keys co. 18; Florence Bindley in The Pay Train 22, 23; George Monroe's Aunt Bridget May 2, 4.

NEW YORK.

ALBANY.—Harmanus Bleecker Hall (C. H. Smith, manager): The Stowaway 4-6; fair business. The Kendals made a serious mistake in changing the bill 9 from Lady Clancarty to The Queen's Shilling. The attendance was not as large as was expected. The Brownies played return engagement, giving two performances 18.==Leland Opera House (C. H. Mills, receiver): The Ward and Vokes co. played a return engagement of A Run on the Bank 4, which was largely attended. Bob Fitzsimmons' co. 5, 6; light business. Tim Murphy and Eugene Canfield struggled hard to please the audiences that saw Alimony 8, 9, but the parts were not equal to the players. E. H. Sothern in How to Win a Woman 10; Herrmann 13; Williams College Glee Club 15; Hi Henry's Minstrels 16; Trilby, for Manager H. P. Soulier's benefit, 17; Charley's Aunt 19, 20.==Gaiety Theatre (Agnes Barry, manager): The American Gaiety Girls opened a week's engagement to big business 8. Ladies' Club Burlesque co. 15.

ROCHESTER.—Lyceum Theatre (A. E. Wolff, manager): E. H. Sothern appeared on 8 in How to Win a Woman before a large audience. On 9, 10 Nat C. Goodwin and his excellent co. attracted big houses, presenting A Gilded Fool, David Garrick, and Lend Me Five Shillings. The Marie Tavary Opera co. rendered Il Trovatore, Cavalleria Rusticana, Carmen, and Tannhäuser 12, 13 before large and fashionable audiences. Trilby 15-20.==Cook Opera House (H. A. Foster, manager): The Slaves of Gold was presented to good business 8-13 by a fine co., headed by Elmer Grandin and Eva Mountford. The Tornado 15-20.==Academy of Music (Louis C. Cook, manager): Peck's Bad Boy pleased good-sized houses 8-13. The Octoroon 15-20.==Muser Theatre (W. C. Moore, manager): Business fairly good 8-13; straight variety entire week. Continuation 15-20.==ITEMS: Nat Goodwin and his co. were handicapped during the first act of A Gilded Fool at the Lyceum 9. Owing to the non-arrival of wardrobe and properties the co. appeared in ordinary street apparel, and the novelty was greatly enjoyed by the audience. This was Mr. Goodwin's first appearance in this city in several seasons, and his reception was most flattering.—Owing to the stranding of the Sadie Hasson Nobody's Claim co., booked for the Academy of Music 15-20, Manager Cook hustled to fill the date.—Joseph Ransome, who was booked for 11-13 at the Cook Opera House, canceled, and Manager Foster retained the Slaves of Gold co. to fill out the vacant dates.—Jessica Miner is at her home in this city for a brief rest, having closed her season with Madame Rhéa.—Professor Herrmann, who was booked for appearance at the Lyceum 11, canceled his engagement on the afternoon of that date, on account of death in the family. The advance sale of seats promised a large audience. Mr. Herrmann's many friends in this city sincerely sympathize with him in his bereavement.

ELMIRA.—Opera House (Wagner and Reis, managers): E. H. Sothern in Captain Lettarblair 6; good-sized and well-pleased audience. Manola-Mason 13; 1492, 26.==ITEM: The Elmira Elks, who had booked John Drew for their benefit May 6, have wired Mr. Reis, of Wagner and Reis, canceling the attraction on account of bad faith on the part of Julius Cahn, agent of Mr. Frohman. The facts of the case are as follows: The Elks, through the efforts of their amusement committee, booked John Drew and co. through Mr. Reis, of Syracuse, N. Y., on a guarantee of $600 and five per cent. of the gross receipts and also paying $150 for the rental of the Opera House. Julius Cahn agreeing not to book the attraction within fifty miles of Elmira. All was well until the latter part of last week when it was ascertained that Mr. Drew had been booked by Colonel Arthur, of the Corning Opera House, on a surety of $450 and a small percentage. Mr. Drew was to present The Bauble Shop, which he declined to do in Elmira, his appearance here to be in The Butterflies. The advertising committee of the Elks went to Corning, Painted Post, Waverly, Troy, Pa., and Towanda and extensively advertised the attraction at quite an expense, which will be a dead loss to the Elks if some satisfactory arrangements are not made. We are awaiting the solution of the unfortunate misunderstanding.

OSWEGO.—Richardson Theatre (J. A. Wallace, business manager): Hi Henry's Minstrels 5; good business. Hanlon Brothers' Fantasma 8, 9; good houses; everybody well pleased. Marie Tavary Opera co. 15; Lillian Kennedy 19, 20; W. A. Brady's Trilby co. 24; Devil's Auction 25; Al. G. Field's Minstrels 30.==ITEMS: Manager Hi Henry in a neat speech, from the stage, complimented the Richardson as being a theatre perfect in all its parts, and Manager Wallace on his management.—Elsie Irving will play her old part of Fantasma during the Boston engagement of that co.—Manager Quinn, of the Fantasma co., tells me that they have not played a losing week so far this season.—Treasurer Bates and his assistants, Hourigan and Gilmore, are receiving many compliments from managers on the excellent way in which the box-office business of the Richardson is handled.

JOHNSTOWN.—Grand Opera House (C. H. Ball, manager): The Manola-Mason co. gave an excellent performance before a fair-sized audience 5. Thomas W. Keene 19; Palmer Cox's Brownies 25; The Devil's Auction 30.==ITEMS: Marion Manola was loud in her praises of the Grand. She remarked "it was one of the finest houses she ever worked in." Stage Manager Eugene Brown received numerous compliments from the co.—Edwin T. Mason, a wealthy gentleman of Poughkeepsie, N. Y., is accompanying the Manola-Mason co. for a short time. He is a cousin of Jack Mason.—Reto, the contortionist, is visiting his folks in this city. He has just finished an engagement at Shea's Music Hall, Buffalo, N. Y.

OWEGO.—Wilson Opera House (John R. Sweet, manager): Fast Mail 29; Ole's Luck 30.

PENN YAN.—Sheppard Opera House (C. H. Sisson, manager): Peck's Bad Boy 5; good performance to light business.

HOOSICK FALLS.—Casino Opera House (Dr. F. R. Hudson, manager): Minnie Seward closed a fair week's business 6. Tim Murphy in Alimony 13; Danger Signal 16.==ITEM: Will F. McNulty closed with the Seward co. 6 and left for Boston. Manager Hudson is on a business trip to New York.

LYONS.—Memorial Hall (John Mills, manager): Maple City Minstrels (local) 18; Night Owls, You Yonson, and Si Perkins underlined.==ITEM: Thomas H. Murray, of this city, has composed a very beautiful waltz song, entitled "The Old Church Choir," which will be rendered for the first time by your correspondent at the Maple City Minstrels 18.

GLOVERSVILLE.—Kasson Opera House (A. L. Covell, manager): The Kasson was reopened 9 under the management of A. L. Covell with the Manola-Mason co. in Friend Fritz. The house was well filled, and everyone seemed pleased both with the manager and his opening attraction. Gloversville Vocal Society 17, 18; Thomas W. Keene 20; Daly's Players 22-27.

TROY.—Rand's Opera House (Gardner Rand, manager): The Ironmaster was presented by Mr. and Mrs. Kendal 8. This was the first appearance in this city of these talented players. In spite of a heavy storm the patronage was excellent. Thomas W. Keene 15, 16; Cupid and Psyche (local) 17-20; Charley's Aunt 22; Billy Barry 25.==Griswold Opera House (S. M. Hickey, manager): Sol Smith Russell presented A Poor Relation and delighted a large audience 4. Tim Murphy and Eugene Canfield were seen 5, 6. The comedy, Alimony, was presented to fair houses. Herrmann 13; Palmer Cox's Brownies 15-17.==Gaiety Theatre (James Hearne, manager): Leoni and Everett's The Ladies Club Burlesque co. to fair business 8-13.

SYRACUSE.—Wirting Opera House (Wagner and Reis, managers): The Cotton King drew well 4-6. The marvelous performances of the Baldwins attracted largely 8-13. Tavary Grand Opera co. 16, 17; William Barry 20.==Bastable Theatre (Frank D. Hennessy, manager): The Span of Life to fair business 4-6. Nat C. Goodwin in A Gilded Fool to S. R. O. 8. House dark 9-13.==H. R. Jacobs' Opera House (C. H. Plummer, manager: Stroh's Vaudevilles to good business 4-6. Rice and Barton's co. drew well 8-10; Slaves of Gold 16, 17.

OGDENSBURG.—Opera House (Charles S. Hubbard, manager): House dark 15-20. Al. G. Field's Minstrels 26.

YONKERS.—Music Hall (William J. Bright, manager): Robert Gaylor in Sport McAllister 5; business good.

COHOES.—City Theatre (Powers and Williams, managers): A Trip to Chinatown 3; good house. Ward and Vokes in A Run on the Bank 5; good co. and well received. Tim Murphy and Eugene Canfield in Alimony 10; Fantasma 12, 13.

LITTLE FALLS.—Skinner Opera House (H. A. Skinner, proprietor): House occupied 15-20 by a fair for the benefit of a local organization.==Cronkhite Opera House (W. H. Cronkhite, manager): Dark 1-7.

ROME.—Washington Street Opera House (Graves and Roth, managers): Lillian Kennedy in She Couldn't Marry Three, Midnight Frolic, and Gambler's Wife 4-6 to good houses. Pauline Hall May 4; Trilby 16.

UTICA.—Opera House (H. E. Day, manager): A Trip to Chinatown 4 pleased a very large audience. Fantasma 5, 6; large audiences. Manola and Mason in Friend Fritz 8 delighted a fair-sized house. E. H. Sothern in A Way to Win a Woman 9; large and representative audience. Palmer Cox's Brownies 23, 24; the Potter-Bellew co. 25.

CORNING.—Opera House (A. C. Arthur, manager): Herrmann 5; good business. Otis Skinner 26; Thomas W. Keene 27.

OLEAN.—Opera House (Wagner and Reis, managers): Otis Skinner, return engagement, 18.

HORNELLSVILLE.—Shattuck Opera House (S. Ossoski, manager): Chauncey Olcott in The Irish Artist 6 proved to be the event of the season. The entire house was sold twenty-four hours in advance, and people were turned away. Mr. Olcott was accorded a genuine ovation, and was twice compelled to respond to a double encore. Mr. Barry, return date, 17; 1492, 27.==ITEMS: Mr. Olcott's mother, who resides in Buffalo, met him here for a few hours' visit, returning home the day following.—Bertha Johnson, of this city, who is with the Wang co., writes to friends here that they have had a prosperous season and will not close until late in May.

SCHENECTADY.—Van Curler Opera House (C. H. Benedict, manager): The Manola-Mason co. presented Friend Fritz to a good house 6. The Howard stock co. opened a week's engagement 8 in Forgiven to a good house. Thomas W. Keene 17; Hanlon's Fantasma 18; Palmer Cox's Brownies 19, 20, with matinee.

AUBURN.—Burtis Opera House (E. S. Newton, manager): Hanlon's Fantasma 3, 4; crowded houses. The Minnie Seward co. opened a week's engagement to big business 8. Lincoln J. Carter's Fast Mail 16; The Brownies 22; Thomas W. Keene 24; Al. G. Field's Minstrels May 1.

WAVERLY.—Opera House (J. K. Murdoch, manager): Reception of A. O. H., 15, with McGuffie's full orchestra. Howard Wall's Ideals in repertoire 22-27.

TICONDEROGA.—Ives' Opera House (Frederick Ives, manager): The Ellinwood Players 8-12; fair performance and business.

WARSAW.—Irving Opera House (W. S. Pratt, manager): House dark week of 8-13.

ITHACA.—The Lyceum (M. M. Gutstadt, manager): Roland Reed pleased a full house 4. Thomas W. Keene 23; Devil's Auction 27.

GENEVA.—Smith's Opera House (F. K. Hardison, manager): Fisk Jubilee Singers 5; fair business. Trilby 22; 1492, 29; Hobart College Minstrels May 1, home talent.

AMSTERDAM.—Opera House (A. Z. Neff, manager): Haulon's Fantasma 10; large and delighted audience. Rice and Barton's Comedians 23.

MEDINA.—Bent's Opera House (Cooper and Hood, managers): House dark 8-13.

HERKIMER.—Grand Opera House (Henry Deimel, manager): Lillian Kennedy in A Midnight Frolic 8; A Gambler's Wife 9; the audiences were not very large either night, but the performances were pleasing.

FISHKILL-ON-HUDSON.—Peattie's Academy of Music (Clark and Peattie, managers): The Church concert 6; fair business. Week of 15-20 the H. R. Brennan co. in repertoire.

MALONE.—Opera House (H. A. Putnam, manager): Kennedy's Players completed a week's engagement to big houses 6. Dallas Tyler 16.

MIDDLETOWN.—Casino Theatre (H. W. Corey, manager): The Ladies' Club co. closed a three nights' engagement 6 to good business.

BINGHAMTON.—Stone Opera House (Clark and Delavan, managers): Roland Reed 4; large and well-pleased audience. Chauncey Olcott 5 in The Irish Artist to good business. His sweet singing drew numerous encores. Herrmann to a packed house 6. He gave a performance that completely eclipsed any previous effort. Manola-Mason 10; Parada (local) 15-20.==Bijou Theatre (A. A. Fennyvessy, manager): London Belles co. to packed houses 8-10.

PLATTSBURGH.—Theatre (W. A. Drowne, manager): Prince Pro Tem, return engagement, 10; good-sized and delighted audience. Pinafore (local) 17; Field's Minstrels 25.

KINGSTON.—Opera House (C. V. Dubois, manager): House dark 2-16.

BALDWINSVILLE.—Howard Opera House (H. Howard, manager): House dark 10-17.

NIAGARA FALLS.—Park Theatre (H. A. Foster, manager): The Mikado, by local talent, under the direction of Mr. Mundy, promises to be a gilt-edge production. Devil's Auction 22.

NORWICH.—Clark's Opera House (L. and A. Babcock, managers): House dark 8-13. Little Edna 17.

RONDOUT.—Liscomb's Opera House (George G. Liscomb, manager): Bristol's Horse Show 4-6; The Dazzler 9; both to good houses.

HUDSON.—Opera House: The New Boy 4; excellent performance; good house. Hi Henry's Minstrels 17; Frohman's co. in Aristocracy 20.

WHITEHALL.—Music Hall (A. M. Andrews, manager): Dark 7-13. Ellinwood's Players underlined.

CANANDAIGUA.—Grand Opera House (McKechnie and Mather, managers): Jane Coombs in Romeo and Juliet 9; fair house; good performance. Mrs. Brown Potter and Kyrle Bellew 24.

WATERLOO.—Academy of Music (C. C. Gridley manager): Peck's Bad Boy 4; very good performance; light house. Edwin Bethel 24; Ole's Luck 29.

JAMESTOWN.—Allen's Opera House (A. E. Allen, manager): The Tavary English Grand Opera co. 10 in Carmen to fair business. The co. gave unbounded satisfaction. The Maude Hillman Dramatic co. are lying off here week of 15-20. The Fast Mail 23; Rose Coghlan 24; Wang 26; Mora 29-4.==ITEM: The Tavary co. complimented the new Allen on its being strictly modern in all its appointments, and on its acoustic qualities and roomy stage.

NEWBURG.—Academy of Music (Fred. M. Taylor, manager): A Trip to Chinatown 3; fair business. Steve Brodie in On the Bowery 15; John Drew in Butterflies 17; Trilby 19; Aristocracy (Elks' benefit) 22; The Brownies 26, 27.

SARATOGA SPRINGS.—Town Hall (J. M. Putnam and Co., managers): A Breach of Promise Suit, local entertainment, for the benefit of Y. M. C. A., to a large audience 4.==Putnam Music Hall (J. E. Smith and Co., managers): The John A. Preston-Howard stock co. to large business 1-6.

POUGHKEEPSIE.—Collingwood Opera House (E. B. Sweet, manager): A Trip to Chinatown came 4. Robert Gaylor in Sport McAllister 6; fair-sized audience. The Dazzler (B co.) 10; good business. Kate Claxton in The Two Orphans 16; Euterpe Glee Club (local) 17; Aristocracy 19, for Manager Sweet's benefit; Waite Comedy co. 22-May 4.==ITEMS: Wilton Lackaye, booked for 16, canceled.—Manager Sweet will no doubt have a crowded house at his benefit 19.

NORTH CAROLINA.

RALEIGH.—Academy of Music (George D. Meares, manager): Wang to good business 6. University Glee Club 15.

CHARLOTTE.—Opera House (N. Gray, manager): Dark 8-13.

WILMINGTON.—Opera House (J. M. Crouly, manager): Wang 5; large and enthusiastic house; performance good. Sadie Martinot 15.

NORTH DAKOTA.

FARGO.—Opera House (C. P. Walker, manager): John Griffith in Faust 8; Alabama 15; Davidson and Glazier Theatre co. in repertoire 18-20.

GRAND FORKS.—Metropolitan Theatre (E. J. Lander, manager): The Wilson Theatre co. to good business 1-6 at popular prices. Alabama 11.

BISMARCK.—Athenæum (J. D. Wakeman, manager): Hughes Concert co., local, 6; crowded house. Above the Clouds, local, 4; small house. Griffith's Faust 10; Alabama 16.==ITEMS: The Elks held a ladies' social session 4. Tracy Bangs, United States District Attorney, presided. It was the event of the season in a social way.

OHIO.

DAYTON.—Grand Opera House (Harry E. Feicht, manager): Theodore Thomas and his Chicago Orchestra 3; crowded house. Sousa's Band 4; S. R. O. Never in the history of this theatre was such enthusiasm exhibited, the magnetic leader and his excellent band being rapturously applauded for every number. The generous response to encores was fully appreciated and has made for Sousa an enviable reputation, of which he can well feel proud.==Park Theatre (Harry E. Feicht, manager): The Two Johns 4-6; good business. Ezra Kendall in A Pair of Kids 8-10; good business. A well-balanced co. gave pleasing performances.==ITEMS: John W. Strobel, of Indianapolis, becomes treasurer of the Park Theatre during the absence of Gilbert Burrows with The Charity Circus.—Currie Duke, the solo violinist of Sousa's Band, was entertained while here by a Berlin classmate.—Manager Feicht has everything in readiness to start for Galveston, Tex., May 1. The costumes are gorgeous, the properties are novel, and the accessories in general for a first-class circus are complete, nothing lacking to make The Charity Circus a sure winner.

YOUNGSTOWN.—Opera House (Eugene Rook, manager): George Dixon, the pugilist, with a clever vaudeville co., 6 to a full house. Audience pleased. Corse Payton Comedy co. 8-15 in popular plays, opening to a very full house in Parisian Princess.

TOLEDO.—People's Theatre (S. W. Brady, manager): The Devil's Auction to big business 8-10. The main feature was the ballet, composed of young shapely girls who knew how to dance, and the performance throughout gave general satisfaction. Down in Dixie drew good houses 11-13. Co. good.

EAST LIVERPOOL.—New Grand (James E. Orr, manager): Punch Robertson co. in Man and Master and The Gold King to good business 8-10. Two Johns 11; Night Owls 18; The New Boy 20.==ITEM: Punch Robertson co. close season June 1.

SPRINGFIELD.—Grand Opera House (E. B. Foltz, manager): Sousa's Band 3; S. R. O. Charles Dickson in Incog 5; splendid performance; good business. Down in Dixie 10; Sowing the Wind 16.==Black's Opera House (Samuel Waldman, manager): Chicago Orchestra, under the direction of Theodore Thomas 2; good business. The New York Theatre co. 8-14; business opened good.

IRONTON.—Masonic Opera House (R. F. Ellsberry, manager): The Lyceum Theatre co. in repertoire week of 1-6; business fair; general satisfaction. Charles A. Loder in On the Go 12; Fanny Rice 18.

MIDDLETOWN.—Sorg Opera House (J. C. Brereton, manager): Hoyt's A Texas Steer 5 to the smallest house of the season.

HAMILTON.—Globe Opera House (Connor and Vogt, managers): Sousa's Concert Band 5; receipts, $825. A Texas Steer came 6. Fitz and Webster in A Breezy Time 16; Hoss and Hoss 22; Eddie Foy in Off the Earth 26.

FINDLAY.—Marvin Opera House (W. C. Marvin, manager): County Fair 1; good business. Robert Downing in The Gladiator 9.

CARROLLTON.—Opera House (I. M. Taylor, booking manager): Gorton's Minstrels 5; large and well-pleased audience.

BELLEFONTAINE.—Grand Opera House (George W. Guy, manager): Tim the Tinker 3; fair audience. Fisher's Cold Day 9; Davis' U. T. C. 13; Neil Burgess' County Fair 15.

CANAL DOVER.—Big 4 Opera House (Beiter and Cox, managers): Gorton's Minstrels 6; good business. Two Johns 9; Robert Downing May 2, Mr. Downing having changed his date from April 30 to May 2.

ST. MARYS.—New Park Theatre (Walter A. Livermore, manager): Other People's Money 3; well-pleased audience. Davis' U. T. C. 8.==ITEM: Work on the Grand Opera House has been commenced. It will be ready to open 1.

WILMINGTON.—Opera House (Al. Doan, manager): Dark 1-6.

GALION.—Central Opera House: Little Trixie 5, fair-sized audience.==City Opera House: A Cold Day co. 11; Palladium Klub Minstrels, local amateurs, 16, 17.

LANCASTER.—Chestnut Street Opera House (Neil McNeill, lessee; Mrs. Clara M. McNeill, manager): Charley's Aunt 4; fair house; good performance.

AKRON.—Academy of Music (W. G. Robinson, manager): The Watson Sisters' Vaudeville co. 4; small house; performance poor. Davis and Keogh's Down in Dixie 5; packed house; performance first-class. The Florida Quartette and Pickaninny Brass Band are drawing cards. Wilbur Opera co. 15-17; Akron Minstrels (home talent) 24.

DEFIANCE.—Citizens' Opera House (B. F. Enos manager): Prof. Roche, the hypnotist, 1-6; small house.==Myers Opera House (L. E. Myers, manager) Dark.

PAULDING.—Grand Opera House (J. P. Gasset, manager): Fisher's Cold Day co. 5; fair house. Walker Whiteside, return date, 12.==Model Opera House. Dark 1-6.

MANSFIELD.—Memorial Opera House (E. R. Endly, manager): Down in Dixie 6; fine performance to a large audience. Eddie Foy 13; The New Boy (Frohman) 16; New York Theatre co. 29-May 4.

KENT.—Opera House (Mark Davis, manager) Gorton's Minstrels pleased a fair house 8. Fisher's Cold Day, A Breezy Time, Coon Hollow, and Noss Jollities underlined.==ITEM: There has been a remarkable increase in the interest of theatregoers since the new management, and all indications point to excellent business during the rest of the season.

KENTON.—Dickson's Grand Opera House (Henry Dickson, manager): The New Boy to a good house 8. Co. good.

PORTSMOUTH.—Grand Opera House (H. S. Grimes, manager): Fanny Rice in Nancy 18.==ITEM The I. O. F. will bring Colonel Ingersoll here to lecture soon.

URBANA.—Market Square Theatre (H. H. Williams, manager): Sousa's Band 3; crowded house Tim the Tinker 4; light house; pleasing performance.==ITEMS: An elegant photo received from Buffalo Bill makes my collection of photos number 835.—Dr. S. M. Mosgrove, ex-Exalted Ruler of the Elks, has been dangerously ill.

LIMA.—Faurot Opera House (R. L. Bates and H. G. Hyde, managers): Charles Dickson in Incog pleased a fair house 4. Ed. Davis' U. T. C. 11.

SIDNEY.—Monumental Opera House (P. F. Sarver, manager): John E. Brennan in Tim the Tinker 2; poor house, but well-pleased audience. J. K. Emmett's Operatic Minstrels failed to appear 4. Fisher's Comedians in A Cold Day 8; large audience; excellent performance Davis' U. T. C. 15; J. C. Lewis in Si Plunkard May 1.

PIQUA.—Opera House (C. C. Sauk, manager) Walker Whiteside, return date, 15; A Breezy Time 19.

WARREN.—Opera House (Elliott and Geiger, managers): Corse Payton co. 1-6 to large business. Joe Ott in The Star Gazer 19; Robert Downing May 1.

TROY.—Opera House (G. A. Brannan, manager) Hoss and Hoss March 28; light business; poor performance: Bartholomew's Equine Paradox 1-3; fair houses. Fitz and Webster in A Breezy Time 18.

CANTON.—The Grand (L. B. Cool, manager) The Watson Sisters Vaudeville co. to deservedly poor business 6. Johnstone Bennett 15; James J. Corbett 16

STEUBENVILLE.—City Opera House (Charles J. Vogel, manager): Coon Hollow 4; fair business. The Two Johns 11; Punch Robertson's Comedy co. 15-20.==Arena: Manager Vogel's circus, The New Great Eastern Circus, in conjunction with Bartholomew's Equine Paradox, begins their tour June 1.

WASHINGTON C. H.—Opera House (H. B. Smith, manager): Rice's 1492, 29, under the auspices of the Elks.

TIFFIN.—Noble's Opera House (Charles L. Bristol, manager): May Smith Robbins presented Little Trixie to fair business 9. The Boy Tramp underlined.==ITEM: Manager Bristol is making extensive alterations and improvements in the Opera House. He has a large force of men at work painting, decorating, carpeting, and in many ways beautifying the house.

FREMONT.—Opera House (Heim and Haynes, managers): Devil's Auction 3; large and appreciative audience. Davis' U. T. C. 8; good business. Walker Whiteside in Hamlet 18.

MT. VERNON.—Woodward Opera House (Grant and Stevens, managers): May Smith Robbins as Little Trixie to a fair house 4. Co. fair.

NEWARK.—Memorial Auditorium (Pierson and Spencer, managers): James A. Herne in Shore Acres 8; packed house. Very satisfactory performance. Pirates of Penzance (local) 11; Wang Opera co. 26.

COLUMBUS.—Grand Opera House (J. G. and H. W. Miller, managers): Pawn Ticket 210, 1-3; fair business. The New Boy 4-6; fair business; excellent co.; general satisfaction. Down in Dixie 8-10; Fanny Rice 15-17; Nat C. Goodwin 22-24.==ITEM: Doc Freeman is home after having closed a most successful season with A Railroad Ticket. He will leave for New York in a few weeks, where he will continue booking attractions for the Great Southern Theatre, which is being rapidly finished, and will be ready to open Sept. 1.

UHRICHSVILLE.—City Opera House (Elvan and Van Ostran, managers): House dark week of 8-13.

RAVENNA.—Reed's Opera House (Carter and Carruthers, managers): Gordon and Wells' Repertoire co. to excellent business 8. Schuman's Quartette to a fair audience 9.==ITEM: Manager Mason Carter, of the Opera House, has taken George Carruthers into partnership in the management of the house, under the firm name of Carter and Carruthers.

MARIETTA.—Opera House (W. C. Clark manager): Ben Hur, by home talent, 8-10, to a large audience nightly.

SANDUSKY.—Biemiller's Opera House (Charles Baetz, manager): Davis' U. T. C. was presented to two well-pleased audiences 6. The co. was fair.==ITEM: House dark 8-13.

NOTICE.

Owing to similarity in names of Theatres in opposite cities, I beg to announce that

"The Winning Triplets"

comprise the Three REPRESENTATIVE and EXCLUSIVELY first-class Theatres of

THREE PROSPEROUS CITIES.

ST. PAUL: METROPOLITAN OPERA HOUSE.
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DULUTH: THE LYCEUM.

Sincerely yours,
L. N. SCOTT, Manager,
St. Paul, Minn.

OREGON.

PORTLAND.—MARQUAM GRAND (Heilig and Lesster, managers): Frederick Warde and Louis James, with an excellent co., in King Henry IV., Francesca da Rimini, Julius Cæsar, Othello, Richelieu, and Richard III., to full houses week ending 6. The performance of Richelieu 3 was for the benefit of the Portland Lodge of Elks. Heilig and Lesster gave the house free, and the orchestra and stage staff followed suit with their services. This engagement of the Warde-James co. was the most successful of any of their visits here.==CORDRAY'S NEW THEATRE (John F. Cordray, manager): Theodore Kremer in The Nihilists March 31-7; fair business.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed. Overholser, manager): Nashville Students March 23; large and well-pleased audience. Ray L. Royce 1, 2; good business.

PENNSYLVANIA.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Waite's Comedy co. No. 2 in repertoire gave six performances 8-10 to crowded houses.==ACADEMY OF MUSIC (John D. Mishler, manager): E. H. Sothern, with an excellent co., gave Captain Lettarblair to a large audience 3. In Old Kentucky 4; very enjoyable performance. William A. Mestayer and Elita Proctor Otis gave a very realistic performance of Oliver Twist to a large house 5. Milton Aborn's Bijou Opera co. gave Tar and Tartar, Bohemian Girl and Ship Ahoy 8-10 to good houses.==BIJOU THEATRE (Geo. W. Middleton, manager): Joseph D. Clifton and June Agnott gave Myrtle Ferns and Libby Prison to good houses 8-10.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Rice's 1492 drew nearly $500, and gave a decidedly pleasing performance, though somewhat handicapped by inability to put up all the scenery. Decca Concert 10. City Band Concert (local) 11. Texas Steer 13.==ELKS: The local lodge of Elks have removed to the sixth floor of the new Security and Trust building. They occupy the whole floor, and all of the furnishings are new. It is now without exception one of the handsomest suites of rooms in Pennsylvania.

ERIE.—NEW PARK OPERA HOUSE (Wagner and Reis, managers): The Tavary Opera co. 9; large audience.

ASHLAND.—NEW GRAND OPERA HOUSE (Frank H. Wait, manager): Claire M. Pattee week of 15-20. Conroy and Fox in Hot Tamales 24.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Aborn's (Philadelphia) Bijou Opera co. in Ship Ahoy 5; large and well-pleased audience.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Railroad Ticket 5; good house; good performance. Rice and Barlow's Comedians 16.

CONNELLSVILLE.—NEW MEYER'S OPERA HOUSE (Charles R. Jones, manager): A. Q. Scammon's Side-Tracked pleased a fair-sized audience 5. Fred High 5.

NANTICOKE.—BROADWAY OPERA HOUSE (James Kleckner, manager): Temptation of Money co. opened 8 for three nights to good business; co. capable. Howard Stock co. 22-27; return date.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): House dark week ending 13.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): Two Johns 13.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Maud Hillman in repertoire 1-6; good houses; general satisfaction. Fields and Hanson 8; fair house. Tavary Opera 11; Si Perkins 17; Minnie Seward 22-27.==ITEM: The Elks entertained the men members of Hillman co. 5.

MINERSVILLE.—OPERA HOUSE (Roehrig and Kear managers): The season here is closed.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Bubb Comedy co. in repertoire 1-6; good business. Among the Breakers (local) 15; Coon Hollow 16.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): Waite's Comedy co. 4-6 and two matinees; top-heavy houses. Carrie Louis deserves special mention. Ole's Luck 11; Millionaire Tramp 16; The Lyric Club 18.

JEANNETTE.—OPERA HOUSE (T. J. Rogers, manager): McHenry's English Swells 6; big house; performance poor. J. O. U. A. M. Band 13; Turn Verein Band benefit 15; Lancaster College Mandolin Club 18; Colonel and I 20.==TURNER HALL: Variety and athletic entertainment for the benefit of a local boxer 6. Farron and Wayne in their song and dance and Wise Brothers in their boxing contest were the features.==ITEM: Mrs. Harry Johnson joined her husband (who is with McHenry's Swells) at this place 7.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Rice's Surprise Party appeared in 1492 to a crowded house 7 at advanced prices; receipts over $1,000; very good performance. A Railroad Ticket gave fair satisfaction to a medium house 2. In Old Kentucky was well presented to a fair-sized audience 5. Oliver Twist, with Elita Proctor Otis, W. E. Mestayer and Charles Barron in the leading roles drew a good-sized audience 6. The play is finely staged and so realistic was the acting that it had a very depressing effect on the audience.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): University of Pennsylvania Gymnastic Team 9 to a poor house.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Oliver Twist 3; large business. E. H. Sothern in Captain Lettarblair 4; large and well-pleased audience. Alexander Salvini in Ruy Blas 9; large business; excellent performance. Manola Mason 17. A Green Goods Man 18; John Drew 19.==MUSIC HALL (Walter C. Mack, manager): Howard Wall's Ideals in Myrtle Ferns 4-6; good business. The Telegram opened a three days' engagement 8, and is drawing good houses. A Jolly Lot 11-13.

LOCK HAVEN.—OPERA HOUSE (J. Harris Mussina, manager): George W. Larsen March 27-29; small business; general satisfaction. A Jolly Lot 24.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Elita Proctor Otis as Nancy Sikes in Oliver Twist to light business 4. A Railroad Ticket 6; fair business. E. H. Sothern 5 in Captain Lettarblair to a large and highly pleased audience. Mr. and Mrs. Kendal 13 in The Second Mrs. Tanqueray.==THE FROTHINGHAM (Arthur Frothingham, owner): Palmer Cox's Brownies 4-6, with matinee, to packed houses. This was the banner attraction of this new theatre. Yale Glee Club 17; Altoona 22-27; Stuart Robson 30.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (H. D. Bloom, manager): House dark 1-6.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Milton Nobles in From Sire to Son 6; large and well-pleased audience. Conroy and Fox in Hot Tamales 11.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): House dark 8-13. Return engagement. International Variety co. 15.

UNION CITY.—COOPER OPERA HOUSE (I. H. Blanchard, manager): Si Perkins 15.==ITEM: Clifton Mallery is in the city arranging for the production of The New England Home by local talent under the auspices of K. of P.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Mora 8-13; excellent business; audiences well pleased. Otis Skinner 15.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): House dark 1-6 and 7-13. Side-Tracked 24.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): A Railroad Ticket 3; fair business. Ole's Luck 6 to poor business. Jolly Lot 17; Pay Train 19; Lehigh University Students 20; The Telegram 22; Charles Dixon 23; Aristocracy 27 for the benefit of Lehigh Hook and Ladder co. The house was dark Holy Week.==ITEM: Frank C. Huffman was in town 9 in the interest of A Jolly Lot. It was a surprise meeting between him and Manager Walters, both of whom had been former confreres in the show business.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): George Dixon's Specialty co. pleased a large audience 6.

GREENSBURG.—LOMISON THEATRE (R. G. Curran, manager): Lafayette College Glee and Banjo Club 5; small but well pleased audience. McHenry's English Swells 9; small house; poor performance. The Girl Spy (local) benefit G. A. R. 15-20. The Colonel and I 26.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Si Perkins 8; poor house.==ITEM: Mrs. H. E. Davis joined Si Perkins co. in Pittsburg last week. Flora and Rose Brockway left the co. and returned to New York.

BELLEFONTE.—GARMAN'S OPERA HOUSE (Al. Garman, manager): House dark 1-15. The Trolley System 16.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): House dark 8-13.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Tim Murphy in Alimony March 29, 30. Leonard Somers, of the Tim Murphy co., made a number of friends while in our city.

CORRY.—WEEKS' THEATRE (L. A. White, manager): Jane Coombs in Romeo and Juliet 4; fair business; fashionable audience, but failed to please.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersly, manager): Ole's Luck 9; very satisfactory performance; good house. Salvini in The Three Guardsmen 10; large and exceptionally select audience at advanced prices; excellent performance.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): The Metropolitan Comedy co. 8-13; fair business; satisfactory performances. The Telegram 15.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): George Dixon 4; fair house. Si Perkins 9; medium house. Otis Skinner in The King's Jester 16 (return date); Side-Tracked 19; Wang 23; Rose Coghlan 26.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): The Deestrickt Skule local benefit had a good house 9. Head usher J. A. Barb, who filled a prominent part, was the recipient of a handsome bouquet of roses.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): Lillian Lewis pleased a large house 5. Old Jed Prouty 19; Rice's Surprise Party 23.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Cosgrove and Grant's new Dazzler 16.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): Thomas E. Shea week of 1-6 to good business. Kittie Rhoades opened a week's engagement 8 to fair business and appreciative audiences. Manola-Mason co. 15; Charles Dickson 17.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Clay Clement in The New Dominion 3; good business; performance excellent. Coon Hollow 6; audience well pleased. James J. Corbett 9; S. R. O.==ALTMEYER'S THEATRE (R. B. Beane, manager): Lillian Lewis 6; good house. Marie Tavary gave Il Trovatore 9; fashionable audience. A Texas Steer 16.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Yohe, manager): Side-Tracked to a fair house 9; performance good. Robin Hood 22.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Milton Aborn's Comic Opera co. closed a successful week 6. The Bubb Comedy co. are drawing good houses in popular plays 8-13. Charley Aunt 15.

UNIONTOWN.—GRAND OPERA HOUSE (John Balsinger, manager): Side-Tracked 6; fair business.

MILTON.—GRAND OPERA HOUSE (Griffith & Co., managers): House dark 1-6.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): Clair Patee co. in An Arabian Night, Infatuation and Our Boys to packed houses 4-6. James B. Mackie 20, cancelled; Trolley System 19, 20.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Budd Comedy co. 15-20.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): House dark 8-13.==ITEMS: Lillian Eugenia Mitchinson, violinist, with the Clair Patee co., spent a few days in this city last week (Holy Week) on account of the co. resting at Mt. Carmel, Pa. The Clair Patee co. rehearsed several new plays at Mt. Carmel, Pa., during their Holy Week stay.

LANSFORD.—OPERA HOUSE (McNelis and Sharpe, managers): House dark 17-24.

BUTLER.—PARK THEATRE (George Burkhalter, manager): James J. Corbett 8; largest business of the season: S. R. O.; receipts over $800. Franklin and Marshall Glee Cub 15.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): Fields and Hanson's co. to a small house 9. Miss Pierce, elocutionist, will appear 23.

FREELAND.—OPERA HOUSE (John J. Welch, manager): Out on the Streets 6; home talent; good house.

WEST CHESTER.—ASSEMBLY BUILDING (M. S. Way, manager): University of Pennsylvania Gymnasium Team 5; good performance to very light business. Richard Golden in Jed Prouty 11; good performance to fair business.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Budd Comedy co. 15-20.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): John Kernell in McFadden's Elopement 4; good house. The Black Crook gave a very satisfactory performance to good business 8. Pauline Hall in Dorcas 15; Frohman's co. in Charley's Aunt 17; Ullie Akerstrom 22.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Sawtelle Dramatic co. 1-7; big houses. Ullie Akerstrom 23.==ITEMS: Smith F. Turner was in town ahead of The Fast Mail 8.—The Sawtelle Dramatic co. lay off here week of 3.

WOONSOCKET.—OPERA HOUSE (G. M. Blandford, manager): Still Alarm 6; Darkest Russia 9; both to small houses.

SOUTH CAROLINA.

CAMDEN.—OPERA HOUSE (Malone and Boykin, managers): Wilfred Clarke in A Widow Hunt 2. Mr. Clarke was good, but his support was incapable. Belle Boyd the Confederate Spy gave her dramatic narrative of the war to a well-pleased audience 4. Owing to a misunderstanding, or accident, the comedy part of the night's programme was left out and the audience seemed satisfied.==ITEM: Belle Boyd (Mrs. High) is talking of making Camden her home for the next five years. This is her first tour of the South and she wishes to have her headquarters in this town. It is possible also that she will lease and manage the Opera House. Mr. A. Miltkowskey, a merchant of this town, was incarcerated with Belle Boyd in 1864 in the Capitol Prison at Washington.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): U. S. Marine Band 4; fine entertainment and enthusiastic audience.

GREENVILLE.—THEATRE (J. C. Fitzgerald, manager): Swedish Concert co. 4; pleased audience. Harris' Nickel Plate Circus 12.

SUMTER.—ACADEMY OF MUSIC (J. A. Schwerin and Co., managers): Wilfred Clarke in A Widow Hunt to poor business 4. U. S. Marine Band to good business 6. This closed the regular season here.

SPARTANBURG.—CITY OPERA HOUSE (J. B. Liles, manager): The Baldwin Rodgers Comedy co. 8; crowded house. S. T. Ford 11.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): John Griffith in Faust 5; fair business. Blind Boone's Concert co. 18.

TENNESSEE.

MEMPHIS.—NEW LYCEUM THEATRE (John Mahoney, manager): Wilson Barrett and his excellent co. concluded a very successful engagement here 6, his principal production being his new play, The Sign of the Cross, the scenery of which he just took out of the custom house a couple of weeks ago. Gilmore's Band, under the leadership of Victor Herbert, to good-sized and appreciative audiences 8, 9.==Robin Hood underlined.==GRAND OPERA HOUSE (R. S. Douglas, manager): Dark 1-6.==ITEMS: Maud Jeffries, the leading lady of the Wilson Barrett co., who hails from this city, was the recipient at each performance of very many and large floral offerings, evidencing the high esteem in which she is held by her fellow townspeople, who appreciate the rapid strides that she has made in the profession.—Henry Greenwall, the new lessee of the Lyceum Theatre, arrived from New Orleans 8 to spend a couple of days with Mr. Mahoney, and will proceed to make a circuit of Nashville, Atlanta and Savannah, before returning to New Orleans. He is accompanied by his brother, Phil. W. Greenwall, of Fort Worth, Tex., manager of the theatre there.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): Max O'Rell 3 delivered his lecture, "Her Royal Highness, Woman," to a large and well-pleased audience. U. S. Marine Band 8, matinee and night, to large houses. Sousa's Band 17.==GRAND OPERA HOUSE (Curry and Boyle, managers): House dark 1-3. The Vanderbilt University athletic exhibition 4; large house. Wilson Barrett 8, 9 presented The Manxman, and The Sign of the Cross to large and delighted houses. Robin Hood Opera co. 16. Vanderbilt Glee Banjo, Mandolin and Guitar Clubs 19.==BIJOU (John Kellner, manager): True Irish Hearts 8-13; light houses. Lee 'the mesmerist' 15-20.==WATKINS' HALL: Leland Powers, impersonator, 11, 12.==ITEMS: Mme. Lillian Blauvelt will appear here in concert May 13. Wilson Barrett was called before the curtain after the last act of The Sign of the Cross 9, and thanked the audience for their warm reception of the piece.—Allen Fox, treasurer for the Vendome, will have charge of the ticket-office at the Base-Ball Park this season.—The employes of the Grand will have a benefit tendered them 22, in which the young tregedian, Samuel Blair, will appear in one act from Hamlet.—Bud Horn, advertising agent for the Vendome, leaves 15 for Cincinnati to join L. W. Washburn's Circus as calliope player and ticket seller.—Ex-Governor Robert L. Taylor and his brother, Hon. Alfred A. Taylor, will lecture in the principal cities of the country 1895-96, under the management of Charles L. Ridley, of Nashville.

MURFREESBORO.—MASON'S OPERA HOUSE (W. J. Brooks, manager): Schubert Symphony Club 1; fair business. W. C. Coup's trained horses and dogs 8 to good business.==ITEM: Manager Brooks will give up the Opera House on May 1.

BROWNSVILLE.—YOUNG'S OPERA HOUSE (W. R. Holbrook, manager): Edward P. Elliott's characterization reading of the various parts in Hazel Kirke was very good, but delivered to an exceedingly small audience 8.—Schubert Symphony Club and Lady Quartette 15.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Sadie Martinot's Passport co. booked for 5 failed to appear. Cleveland's Minstrels 8; large audience.==ITEM: Sadie Martinot's advance sale was large, and Manager Albert was very indignant at the co.'s. failure to notify him of their intention to cancel.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Charles A. Loder in On the Go to a top-heavy house 3. Schubert Quartette 10.==ITEMS: Manager Dumont, of On the Go, joins George Thatcher and Carroll Johnson's Minstrels 14 as manager at Washington, D. C.—W. B. Menefee, with Elder's Opera House this season, joined Walter L. Main's advertisement car 1 in Louisville, Ky., on 3.—On the Go closes season about Easter. They report good business in Kentucky and Tennessee.

COLUMBIA.—GRAND OPERA HOUSE (Charles B. Eddy, manager): The season closed with The South Before the War to top-heavy business 4; performance satisfactory.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): A large audience attended A Texas Steer 2. Sadie Martinot cancelled 6. She would have been greeted by a good house as there was a very large advance sale. Manager Staub received a despatch too late to be made generally known, stating that Miss Martinot and her co. jumped from New Orleans to New York, cancelling all of her Southern engagements. No explanation was given. Cleveland's Minstrels and Leland Powers are underlined.==ARENA: McNabb and Brown's vaudeville stage circus opened its season here week of 1 to big business.

TEXAS.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Lewis Morrison, supported by an excellent co., presented Faust 4, 5 with matinee to well-filled houses. Lilly Clay's Colossal Gaiety co. under the management of Harry W. Semon, 5 to a small audience.

HILLSBORO.—LEVY OPERA HOUSE (A. T. Rose, manager): Colonel Marchbanks' lecture 9.==ITEM: The season has closed here with a very satisfactory run of business. Hillsboro is one of the best theatrical towns in the State. From a population of 2,540 in 1890 it now has a population of 6,000 or more.—The Kenned, Hotel here will cater especially to the profession.

YOAKUM.—OPERA HOUSE (Levy and Sterne, managers): Under the Laurels by local talent 2 to a big house; performance good. Bernice Costello, who is making a tour of the South as an entertainer, appeared here on 3 to a large audience but failed to please.==ITEMS: Some of the amateurs here have formed a dramatic Club and propose to give a play monthly.—The season is about over and we hope to get more attractions this way next season as they have been few this season.

DALLAS.—OPERA HOUSE (George Anzey, manager): Robin Hood Opera co. 3, 4; very good business. Lilly Clay's Gaiety co. 6; light house. Jules Grau co. have been resting here for a week.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Robin Hood Opera co. 1; fair-sized audience at advanced prices; best performance of the season. R. E. Graham, of this co., is quite a favorite here. Lewis Morrison's Faust 5, despite inclement weather, drew a large and select audience; fine performance. This attraction closed the regular season here.==ITEMS: Manager J. P. Garland, to the regret of his many friends, has been in bad health the past few months, and at the request of his physician left 2 for Mineral Springs to recuperate.—Lewis Morrison did not appear in Faust while here owing to still feeling somewhat indisposed and not strong enough to act.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): House dark 1-8.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): Hennessey-Leroyle co. in By Wits Outwitted, Linked by Law, Model Husband, and Squabbles 4-6.==ITEM: Blind Tom failed to make his appearance on account of confusion of dates.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Hennessey-Leroyle 1-3; small business at popular prices. The performances were very creditable and the co. deserved much better patronage. Blind Tom 4; very large and select audience. The greater part of the imitations were good and some of Tom's efforts in spelling took the audience by storm. General satisfaction.

CORSICANA.—MERCHANT'S OPERA HOUSE (Pinkston and Church, managers): One of the largest audiences ever assembled in the Merchant's Opera House witnessed James O'Neill's production of Monte Cristo March 27. Mr. O'Neill received several calls. Robin Hood to a large audience 2 at advanced prices.

EL PASO.—MYARS' OPERA HOUSE (McKie and Shelton, managers): House dark 1-6.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Kirmess 1-3; good business. D. P. Sutton's Texas co. 8, 9.

PARIS.—PETERSON THEATRE (R. Peterson, manager): House dark week ending April 6.

MINEOLA.—OPERA HOUSE (Terry and Noble, managers): Hennessy Le Royle repertoire March 26-29 to poor business; good co.==Many cases of measles in the city account for the poor attendance. Blind Tom 10.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Reunited, a play written by local authors, Messrs. Moffatt and Cobb, received its initial performances 4, 5 to fair houses. The play deals with the War of the Rebellion, and might be so cut and dressed up as to be a "go" with top galleries. As it now stands it is ultra-sensational and full of improbable situations. Streets of New York 6; good house. T. F. O'Malley as Danny made a hit.==GRAND OPERA HOUSE (J. B. Rogers, manager): Our Boys has not drawn as well as was hoped, notwithstanding that it was as well done as anything yet put on. Howard Kyle as Talbot Champney made a hit. Next week, Pink Dominoes.==MORMON TABERNACLE: A concert given by the Choir drew an audience 6 of over four thousand persons. Proceeds to go to the orphans and wives of the men recently killed in the coal-mine explosion at Alma, Wyoming.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Fast Mail co. gave two performances March 30 to small audiences. The Mozart Association introduced to the musical public a quartette which had just been organized that will hereafter be known as the Mendelssohn Quartette. It comprises some excellent talent and deserves to be ranked among the first organizations of this class in the city. The attendance was large and enthusiastic. The quartette is booked to appear in numerous cities and towns of the South during the Summer months. Willard Spenser brought his new comic opera, Princess Bonnie, here 4-6. The work received a very flattering reception from large audiences at each performance. It is undoubtedly a success of spectacle and is more beautifully mounted than any comic opera that has been seen here for some years. Wang drew a fair-sized audience 10. Holy Week, however, materially affected the business, as the opera is a favorite here, and would have drawn largely at any other time. Cleveland's Minstrels 13; 15-17 local talent will have an innings. On the first day French and Hanson's Tyrolean will be sung by juvenile talent at this house for the benefit of the Home for Incurables. The cast and chorus include eighty women. It will be staged under the direction of W. C. White, of Danville, Va. The piece de resistance of the season, socially, will be the production of The Chimes of Normandy by a chosen galaxy of talent from the Richmond *beau monde*. The piece has been in active rehearsal for some time past, and has for two weeks been rehearsed under the direction of Thomas Ebert, of New York. A remarkable degree of proficiency has been attained. The proceeds will be divided between the hospitals of this city.==ITEMS: Sadie Martinot was booked to appear here 19, 20, but has canceled on account of closing her season. The Cross Roads of Life will be here 23. Faust co. appears 27, and the season will close with Thomas Q. Seabrooke May 6. The New Theatre (under the same management) has been dark all the week. Arrangements are in progress to turn this theatre into a skating rink during the Summer months.—The only attraction on the entertainment platform this week has been Leland Powers, who appeared at the Association Hall 8, impersonating the thirteen characters in "David Copperfield." The audience was large and enthusiastic.—Hunting's Circus has billed the town to appear here 15.—Phillip McNiven, the genial treasurer of the Academy, will be in the box-office at the baseball grounds for the league games during the Summer.—E. Hamilton Cahill, formerly manager of the Academy, has been spending a few days in the city during the past week.

SUFFOLK.—CITY HALL (H. E. Elain, manager): House dark week of 1-8.

ALEXANDRIA.—HILL'S OPERA HOUSE (J. M. Hill, manager): The Fast Mail 5; small audience. Performance fair. Thatcher and Johnson's Minstrels 23.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Wang 9; large and well-pleased audience.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Wang was presented 8 by a very good co. to an appreciative and well-filled house.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): House dark 8-12. Wang 13.

DANVILLE.—ACADEMY OF MUSIC (Col. J. M. Neal, manager): Carrie Lamont, supported by a notably good co., had fairly paying business at this house 1-6 at popular prices. The local press and public were generous in their praise of Miss Lamont's acting, and she deserved it.==ARENA: Hunting's Circus 6; large attendance afternoon and evening.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): Cleveland's Minstrels 10; small but very appreciative audience. Wang 11.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Prince Pro Tem 8; large and well-pleased audience. Two Sisters 16.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Joseph Haworth as Hamlet 5; crowded house; receipts, $345. The Cotton King 15==CITY HALL: Boston Festival Orchestra in Handel's Messiah 13.

BRATTLEBORO.—TOWN HALL: Prince Pro Tem delighted a large audience 5. Festival Orchestra 11.

BENNINGTON.—OPERA HOUSE (Opera House Co., managers): The Dazzler 4; fair business.

BURLINGTON.—HOWARD OPERA HOUSE (W. K Walker, manager): Joseph Haworth in Hamlet 6, good business; fine performance. Prince Pro Tem, return engagement, 9; S. R. O. Two Sisters 15; Al. G. Field's Minstrels 23; Sol Smith Russell in A Poor Relation 26.==ITEM: Julia Batchelder, a member of Joseph Haworth's co., spent part of Holy Week in this city the guest of Mrs. Charles Lane. The co. lay off in Montreal 9-13.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Maude Granger in Inherited and The Fringe of Society 3, 4; large and pleased audiences.

TACOMA.—THEATRE (Heilig and Lessler, managers): Pyke Opera co. 1, 2; good attendance; well-pleased audiences.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Lillian Lewis in Cleopatra pleased a large audience 5. Texas Steer 9; good house. Wang 20; Rice's 1492, 22.==GRAND OPERA HOUSE (Charles A. Feinler, manager): Trolley System 4-6, return engagement; good business. Field's Drawing Cards 11-13.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): House dark 1-8. Charles A. Loder in On the Go 11; Wang 16.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): James J. Corbett 12; advance sale good. Wang 15; Thatcher and Johnson's Minstrels 25.==ITEM: Charleston Lodge of Elks has been disbanded and the charter forfeited.

PARKERSBURG.—ACADEMY OF MUSIC (H. N. Roby, manager): James J. Corbett in Gentleman Jack 11; Fanny Rice 22; Thatcher and Johnson's Minstrels 29. ITEMS: On 18 Professor J. C. Arnold, leader of the orchestra, will have a benefit.—With the closing of the present season (in May) the existing management of this house will step out.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE (R. J. Wemyss, manager): Cyril Norman's Man Without a Country 2; medium house. The piece was well staged. Robert Elliott as Robert Hampton and Ada Vanden Gilbert as Ruth Hampton deserve special mention. Shore Acres 4 to fair business; most artistic production seen here this season. The co. is so evenly balanced that it would be an injustice to specialize any particular member. A return engagement would pack the house. Plunkett Greene 13.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Byrne Brothers' new 8 Bells pleased a good-sized audience 5. Uncle Josh Spruceby 8; Nellie McHenry in A Night at the Circus 18.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): 8 Bells 13.

APPLETON.—OPERA HOUSE (E. Erb, manager): Uncle Josh Spruceby 6; fair-sized audience. 8 Bells 11.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Herrmann to a very large audience March 26. Beloit Glee, Banjo and Mandolin Clubs to a small audience 27. Van Dyke and Eaton co. 28-30; crowded houses. During the first performance fire in the next building caused quite a panic in the house, and but for the coolness of Manager Burlingame some one would have been hurt. 8 Bells 1; crowded house.

MADISON.—FULLER OPERA HOUSE: (Edward M. Fuller, manager): The Brothers Byrne in 8 Bells pleased a topheavy house 4. Eddie Foy in Off the Earth to a very large audience at advanced prices 5. De Wolf Hopper co. 10. Besides the reputation of the star and co., Bertha Waltzinger, a Madison girl, will be an incentive to our theatregoers to crowd the house.==ITEM: The orchestra at the Fuller did so well for Off the Earth that the director, Professor Nitscke, was hired to go with the co. while they play one-night engagements, lasting about a week.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): Moore and Livingstone Comedy co. did a fair business 1-6. Byrne Brothers' 8 Bells, two performances, 7; fair business at matinee and S. R. O. at evening performance. They cancelled date of 8 at another city and remained here, drawing another large house, which was well merited. A Clean Sweep 28.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (W. H. Stoddard, manager): Shore Acres 2; large and delighted audience. 8 Bells 16.

MENOMONIE.—THE MEMORIAL (E. J. Newsome, manager): Rev. Simons, lecture on "Lincoln," 12. Aedian Ladies' Quartette 16.==GRAND OPERA HOUSE (Fred. Schmidt, manager): House dark 8-13.==NEW OPERA HOUSE (David Stone, manager): House dark week 8-13.

GREEN BAY.—OPERA HOUSE (S. Bender, manager): Josh Spruceby 10; A Clean Sweep 19.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Swain Brothers 20; Marie Kinzie co. May 2-4.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): House dark 8-13. Rice and Sheridan co. 14-17.

KENOSHA.—RHODE OPERA HOUSE (Peter Rhode, manager): Fielding's Unique Comedy co. 1-6; light business.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Uncle Josh Spruceby to a crowded house 2. Byrne Brothers in the new 8 Bells 6; good business. The scenic effects of this co. are superb. Nellie McHenry in A Night at the Circus underlined.

LA CROSSE.—THEATRE (J. Strasilpka, manager): 8 Bells 3; light house. The mechanical devices were unique. Eddie Foy in Off the Earth drew a packed house 4; general satisfaction. T. W. Glee and Mando-

lin Clubs 5; fair business. The rendition of "Ben Bolt" and "When Violets Are There," by John Bacon, of this city, received unstinted praise. Two Old Cronies 10; Shore Acres 19.——ITEM: An Elks' lodge was instituted in this city 6 by J. W. Watson, of Fond du Lac, Wis. Fifty charter members, comprising some of the wealthiest and most prominent men of the city, were enrolled. Many visiting Elks from St. Paul, Fond du Lac and other places attended. After the institution ceremonies a banquet was given at the Cameron. The officers elected are: H. E. Pierpont, E. R.; F. H. Hankerson, E. L. K.; W. W. Holcomb, E. L. K.; W. A. Suitor, E. L. K.; F. H. Hartwell, Secretary; I. H. Moulton, Treasurer; C. S. Van Auken, Esquire; R. H. Paul, J. G.; R. Calvert, Chaplain; H. E. House, Tyler; W. W. Cargill, A. T. Clinton, O. Holway, Trustees.

ANTIGO.—OPERA HOUSE (Hoeffler Brothers, managers): Rice's Comedians 4-6; good business. Harry Sutherland's Little Ester co. opened their season here 12.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): House dark 8-13.

PRAIRIE DU CHIEN.—GRAND OPERA HOUSE (O. W. Keiser, manager): Russell's Comedians 3, 4; good business; unsatisfactory performance.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan managers): Calhoun Opera co. 6; small house, due to a blizzard. Marie Jansen 10 in Delmonico's at Six; Rooney Comedy co. 12.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Mrs. Langtry opened in Gossip 9 to a very large and elite audience. The support was excellent. Effie Shannon, Charles J. Richman, J. W. Piggott, and Eben Plympton are worthy of mention. Francis Wilson in The Devil's Deputy 11-13. Rose Coghlan 15-20.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): Shatt No. 2 was presented 8 to a very large audience. It is well staged, including effective scenery and electrical effects of the most startling kind. In Old Kentucky, 15-20.——ACADEMY OF MUSIC (F. W. Stair, manager): The Boy Tramp did a big business 8-13. Watson Leslie's Burlesque co. 15-20.——ITEMS: W. E. Ramsey's entertainment, "A Trip Around the World," will be repeated in Massey Music Hall 22. Report is current that ex-Alderman Thompson has leased the Academy of Music for six years to Frank Connelly. One of the conditions of the lease is that only first-class attractions will be played there. The theatre will be thoroughly reconstructed, and will be known as the Princess Theatre.

QUEBEC.—ACADEMY OF MUSIC (Theofred Hamel and Co., managers): House dark 8-13. Cinderella a la Mode for the benefit of the Quebec Snowshoe Club 16 and 20. Rossini's "Stabat Mater" 17; both performances are to be given by local amateurs.——TARA HALL (L. Kerwin, manager): Zera Semon, magician, opens for a short season 16.——JACQUES CARTIER HALL (Quebec French Opera co. 5; good business. French Opera co. 15-20.——ITEMS: The performances to be given at the Academy 16, 17 and 20 promises to be one of the social events of the season, as all our French and English society amateurs are taking part in both performances. Mme. Dejogon, of the Montreal French Opera co., has been engaged for the Quebec French Opera co. and will make her debut next week.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Mrs. Langtry in Gossip, matinee and evening 13; Francis Wilson Opera co. 15-20.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): Dark 8-11. James Young, two performances, 12. Joseph Haworth in repertoire 15-20. Tavary Grand Ope a 22-27. THEATRE ROYAL (Sparrow and Jacobs managers): Peck's Bad Boy opened to rather light business 8, on account of the bad weather; good performances. The Hustler 15-20.——OPÉRA FRANÇAIS (Ed. Hardy, manager): Mignon 8; matinee and evening performance a benefit was tendered to M. Giraud the popular comedian. La Favorite, for the first time this season, 9.——WINDSOR HALL: Philharmonic Concerts, Elijah, Flying Dutchman, and Samson and Delilah. Emma Juch was the soprano, and Watkins Mills the tenor.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Alabama 12, 13.

BELLEVILLE.—QUEEN'S OPERA HOUSE (T. P. Powers, manager); Gus Hill's Novelties pleased a good-sized house March 28. International entertainment 11.

LINDSAY.—ACADEMY OF MUSIC (Thomas Sadler, manager): Rev. Robert Johnston lectured on "London and War in Egypt," with limelight views, to a fair house 4. Collegiate Institute Athletic concert 5. School concert 11.

HAMILTON.—GRAND OPERA HOUSE (T. Reche, manager): Ida Van Cortland co. closed a two weeks' engagement 6; good business at popular prices. Mrs. Langtry 11; In Old Kentucky 12; Rose Coghlan 13.——STAR THEATRE (Bessey and Davey, managers): Linch and Jewell, Leonard and Hart, the Russells, La Roy Millard, Kathleen Potter, and Florence Gilbert 8-13; performance very fair.——ITEM: W. F. Rochester is in the city directing the rehearsals of the local opera, Daughter of the Regiment.

BRANTFORD.—STRATFORD'S OPERA HOUSE (W. G. Killmaster, manager): Gus Hill's Novelties March 27; crowded house. House dark 1-6. Harry Lindley co. 15-20.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): W. E. Ramsay lectured 3 on his "Trip Around the World" to a small audience. He illustrated the lecture by a number of excellent colored views, and also sang several songs which were well received.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): Ida Van Cortland co. 8-13; good business. The Webling Sisters are billed for 20.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Dark 8-13.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Rosa D'Erina concert 6; small house.——LYCEUM: Leighton co. in Mountain Waif, and Jack of Diamonds week 9; business good.

MONCTON.—OPERA HOUSE (A. E. Holstead, manager): Amateur variety attractions 16. Lincoln J. Carter's Fast Mail May 17.

GUELPH.—ROYAL OPERA HOUSE (Albert Tavernier, manager): Dark 1-10. Rose Coghlan 11.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): In Old Kentucky 11; The Magistrate 15.—— TOWN HALL: The Marks Musical Comedy co. 15-20.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Zera Semon 1-6; fair attendance all the week. In Old Kentucky 10; good performance to a large and appreciative audience. Rose Coghlan in Diplomacy, Forget-Me-Not, and A Modern Duchess 12, 13; William Barry in The Rising Generation 15.

VICTORIA.—THEATRE (Robert Jamieson, manager): The Pyke Opera co. in Falka 3; Black Mantles 4; Falka matinee; all to fair business.

[*Received too late for classification.*]

SAN FRANCISCO.

SAN FRANCISCO, April 9.

At the California The Girl I Left Behind Me began its second and closing week last evening to a fair house. Peter Daily, a favorite here, in A Country Sport follows.

Morosco produce I The Lightning's Flash for the first time last night to a large house. The piece is of the border-drama style, the action taking place in Australia. The play received good setting.

But few changes were made in the Orpheum bill for this week. Usual good business.

The Bohemian Girl was given at the Tivoli to a well-filled house. Little Robinson Crusoe follows.

The Circus Royal and Water Carnival opened on April 6 to a packed house, but attendance dropped at the performance last night. Poor ring attractions and nothing novel for the aquatic portion of the programme. The place has been magnificently fitted up at great expense. The Rosaries, P. W. Barlow and J. H. Stack were features.

The Whitney Opera co. produce The Bathing Girl at the Baldwin on April 15 for one week. The Liliputians on May 20 for two weeks and The Fatal Card not until June 10, owing to good business East.

H. P. TAYLOR, JR.

The Monarch is King.

Of the many different bicycles on the market to-day, the Monarch is among the foremost. It is in reality a Monarch in name, style, quality and appearance. Light and graceful, strong and speedy, beautifully finished, exquisitely designed, the Monarch is a wheel that takes front rank.

THE FOREIGN STAGE.

DECIDES AGAINST COQUELIN.

PARIS, March 25.

The case between M. Coquelin and the Français has been decided against the popular comedian, the latter receiving an injunction to cease performing in Paris, or in default to pay to the Comédie damages to the extent of £20 per performance, up to the thirtieth performance, when the court, should Coquelin persist in playing in Paris, reserves the right to render a second decision. Coquelin pays all the costs. Nevertheless he intends giving a performance of Le Medecin Malgré Lui at the Renaissance in a few days.

MAETERLINCK'S INTERIEUR.

Maurice Maeterlinck's new one-act piece, Interieur was produced recently by the Œuvre Society. The piece is taken from the Belgian writer's last volume, "Trois Petits Drames pour Marionnettes." As usual, it lacks strength and vitality, and savors of unhealthiness, but it is undoubtedly effective.

Interieur is really not a "drama in one act," as it is described, but a dramatized setting of one single poignant picture. In the background is a Flemish cottage, covered with creepers. The evening is already far advanced, and the light of the lamp in the cottage shines through its three quaint windows, enabling the spectators to see the family seated inside. The old father is in an arm-chair by the fire-place, the mother is rocking her baby to sleep in the centre of the room by the table, and on the other side the two daughters, in white dresses, their long hair falling on their shoulders, are seated sewing. The whole picture is one of peace and tranquil happiness. All at once an old man and a younger one appear in front of the house, creeping on tiptoe and evidently fearing to be seen by its peaceful inmates. They whisper, and say to each other, "How can we disturb them? We dare not tell them the news." They converse in low tones for some while, each urging the other to tell some piece of dreadful intelligence to the family within. But neither dares do the deed, and all the while the peaceful picture indoors remains indoors undisturbed. From the agonized whispers of the two men, we gradually learn that a crowd of countryfolk is drawing nigh, bearing the body of the eldest daughter, whom the family is expecting home, and who has been found drowned.

At length a child rushes on, saying, "They come!" thinking the old man has told the news. He draws the child to the window, points to the scene within and whispers, "How could I tell them?"

But the crowd is at hand, with its funereal burthen. They must wait, for the unhappy folk within are still unconscious of their sorrow. At last the old man goes round to the gate, and we see him enter the door of the cottage, where the family welcome him joyously and bid him be seated. Still he dares say nothing, and the haggard crowd without see by his and their gestures that he is endeavoring to converse calmly with his unconscious hosts. Then we see him bend forward, as if speaking earnestly, the next moment a terrible cry is heard in the house, the father and mother rush out through the door at the back, and the curtain falls.

This curious, weird picture in dramatic form is highly impressive at times. The contrast between the two anxious men in front and the peaceful scene within was most tragic in effect, but the climax failed to produce a corresponding feeling of terror. The fact is the scene is too long-drawn out, and once the intended impression is wrought on the audience—which occurs long before the close—it is useless to go on harping on the same string. There being one situation only in the drama, everything that follows the moment at which that impression is fully conveyed, is superfluous, and, as it does not add to the effect, causes the first poignant impression to fade away in the minds of the spectators.

A SOUL'S TRAGEDY.

Another little drama produced the same evening was M. Lidey's La Scène. It depicts a "scene" between an old-fashioned and authoritative father and a new-fangled and somewhat cracked son, who accuses his parents of neglect of his soul, tells them they have cramped his liberty, fettered his aspiring spirit, endeavored to force his lofty mind down to their low level, who goes on to sing of the angelic forms that appear to him, and the lutes and zithers he hears playing divine harmonies in mid-air, and who eventually shoots himself to escape the lowliness of the world and go straight to heaven.

The idea of the piece—which is borrowed from Ibsen's teachings concerning the right of every individuality to develop according to the tenets of its own conscience—is interesting, but the setting is terribly crude.

BISSON AND CARRÉ'S NEW COMEDY.

M. Directeur, the new comedy by MM. Bisson and Carré, just produced at the Vaudeville, is a clever and amusing skit on French government officials. The principal character, M. le Directeur, is a chief of some government office, who spends his time entertaining gay and lovely ladies in his study, hiding them in cupboards, etc., when obtrusive clerks appear, and keeping love letters and trinkets in a strong box marked "secret papers." The plot of the piece is very slight.

L. DERROLD.

NEW ITALIAN PLAYS.

ROME, March 15.

I have an unusual number of new plays to record—but not one of them is a success. The Return, by Lopez, is the story of a young man, who returns from America, and tells a friend of an intrigue he had with a woman, before he went to America. When his story is finished, the friend's wife enters. Tableau! She is the fair dame in question. Words and explanations follow and the husband sends his wife out of the house. The young man who has caused all this trouble confesses that he was mistaken. His friend's wife was not the lady in question. It was someone else, very like her.

BRACCO'S WOMAN.

Bracco's Woman is more dramatic, but not more pleasant. Clelia, the woman, is a poor kind of "Lady of the Camelias." She has left her last life to share the fortunes of a poor young painter whom she sincerely loves. But the tempter comes and proposes to her the protection of a millionaire. She accepts, but she still loves the painter, and receives him in secret. The painter at last objects to this double marriage, and revolts against it. Clelia then leaves her rich protector, but not to live again with the painter. She goes and leaves her child with him, then poisons herself. There is something in this piece, and by making Clelia the painter's wife, instead of mistress, it would gain in strength and interest. We are getting tired of "toujours cocottes."

MAHOMET'S PARADISE.

Mahomet's Paradise is a comedy, bordering on farce. Here we are presented with a very rigid and religious family—somewhat like the "serious family" of the English stage. If not at heart religious, every member of the family must pretend to be so at least. Count Brandi has married a daughter of this family, and does what is required of him, that is, he pretends to be religious, when at home—but, when away from home, he amuses himself. He is especially known at a merry meeting house called the Paradise of Mahomet, and there his wife and aunt find him one evening, having had notice of the life he leads when out of their sight. All ends well at last, and this is the only real success I can record this month.

DE LUCA'S AFTERWARDS.

Afterwards, by De Luca, is a depressing play. Eliza Marconi is the wife of a good honest fellow, whom she does not love. She is a nervous, excitable woman, ever dreaming of the kindred soul which she has not yet found. At last she thinks she has found it, however, in a singing master. He says he adores her. She believes him, and leaves her home, husband and child for him. The music master and composer does not love her, as she thought—never did. In her despair she leaves Italy to be governess in an English family. Before leaving, however, she seeks to see her child once more. He does not know her and talks only of his father, who is too good for him. At this the unfortunate woman faints and the play ends.

TRAVERSI'S FIRE ON EARTH.

Another new piece by Traversi is Fire on Earth. Here you see the corpse of a dead baby at the back of the stage, and in front the father and mother quarrel as to whether the child shall be buried or cremated. The father, who is a Freethinker, wants the child to be cremated. The mother, who is very religious, wishes him to be buried. The language and reasoning on both sides are fine. The mother wins in the end. It is a play to read; not to be performed in public.

THE PALESTRINA TRI-CENTENARY.

In the world of music, the great event of this month has been the tri-centenary of Palestrina's death. Pier Luigi Sante was born in Palestrina—hence his name—in 1514. In 1540 he came to Rome, and in 1551 he was already chapel master at the Vatican. It was then that he published a mass book, which he dedicated to Julius IV., and this is noticeable, because it was the first work of the kind ever offered to a Pope by an Italian.

In 1555 he was dismissed by Paul IV., who would not tolerate laymen in the Pontifical Chapel. But the Master was soon after named Chapel Master at Saint John Lateran, where he passed six years studying his art, and there his "Impropena" was first heard, and at once caused universal admiration.

After Saint John Lateran, he was ten years Chapel Master at Santa Maria Maggiore, and in 1571 he re-entered Saint Peter's as Chapel Master, remaining there till his death in 1594.

It appears that he never once thought of leaving Rome, notwithstanding the many offers he received to enter the service of reigning dukes, princes, and others. His life was barren of events, but was full of artistic marvels. Palestrina and Raphael are the two greatest interpreters of religious sentiment that Italy ever had.

Palestrina remained comparatively poor all his life—and he often deprived himself of the necessaries of life, in order to publish his works in a period and centre of great luxury.

He was fortunate enough, however, to see his works appreciated even during his lifetime. He had many friends, but his greatest friend was Philip Neri—in whose arms he died. Philip Neri became afterwards Saint Philip Neri, and was celebrated for his miracles. Until a few years ago, he was looked upon as one of the protectors of Rome. Saint Peter was the other. When the Italian troops entered Rome, the government thought that one of these saints was sufficient for Rome—and Saint Peter was chosen. But Saint Philip is still a great saint with Romans although he was not Roman by birth, Florence having seen him born.

Every artist in Rome accompanied Palestrina to his grave, and his own compositions were sung during the funeral service. No inscription marks the place where he was buried, but a leaden tablet fixed on the coffin bears his name, with the title "The Prince of Music." Palestrina's music, however, to be appreciated must be heard in church. Concerts of it have been given to commemorate the third century of his death, but the sublimity of the music was lost amidst merely worldly surroundings.

OPERA IN PROSE.

An opera in prose has been given in Florence. It is taken from one of Goldoni's comedies. This is not the first time that prose operas have been written, and even Grétry and Rameau in their day discussed the theory of writing music to prose instead of the poetry.

Gounod also set one of Molière's comedies to music. Bach, Handel and Mendelssohn likewise found musical periods in prose.

As for Gounod, he used to consider that verse was an obstacle to music, which must be sacrificed to its long and short syllables. Berlioz was of the same opinion as Gounod on this subject. The present prose opera, therefore, is no novelty, for artists, though it is one for the public. I am happy to be able to record a success.

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DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A BLACK SHEEP: Chicago, Ill., April 15—indefinite.

A CORK MAN (H. S. Mitchell, mgr.): St. Louis, Mo., April 15-20, Chicago, Ill., 21-27, Detroit, Mich., 28-May 4.

A COUNTRY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): San Francisco, Cal., April 15-27.

A BREEZY TIME (Fitz and Webster, mgrs.): Dayton, O., April 17, Troy 18, Piqua 19, Urbana 20, Springfield 22, Bucyrus 24, Wooster 25, Massillon 26, Niles 27.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Brooklyn, N. Y., April 15-20, New York city 22-27, Brooklyn, E. D., 29, May 4.

A TEXAS STEER: Baltimore, Md., April 15-20.

ALABAMA (Clement Bainbridge, prop.): Jamestown, N. D., April 16, Bismarck 17, Dickinson, Mont., 18, Glendive 19, Miles City 20, Livingston 22, Bozeman 23, Helena 24.

A GAIETY GIRL: Philadelphia, Pa., April 8-27.

AMAZONS: Altoona, Pa., April 19.

AUGUSTIN DALY'S STOCK: New York city Nov. 27-April 20.

A BAGGAGE CHECK (W. F. Crossley, mgr.): Piqua, O., April 16, Springfield 17, Middletown 18, Lancaster 19, Ironton 20, Cincinnati 21-27.

AGNES HERNDON: New York city April 15-20.

BEN HUR (W. C. Clark, mgr.): Zanesville, O., April 17-20, Newark 24-26, Dayton 30.

BUNCH OF KEYS (Gus Bothner, mgr.): New Brunswick, N. J., April 16, Easton, Pa., 17, Atlantic City, N. J., 18, Camden 19, Burlington 20, Philadelphia, Pa., 22-27.

BARNES AND MARVIN'S PLAYERS: Duluth, Minn., April 8-27, West Superior, Wis., 29-May 4.

BUBB COMEDY (George H. Bubb, mgr.): Lebanon, Pa., April 15-20, Allentown 22-27, Carbondale 29-May 4.

BELL'S COMEDIANS (George H. Bell, mgr.): Eatonton, Ga., April 15-17, Milledgeville 18-20.

BOWERY GIRL (Harry Williams, mgr.): Chicago, Ill., April 15-20, Milwaukee, Wis., 21-27.

BALDWIN-ROGERS COMEDY: Montgomery, Ala., April 15-20.

CHARLES DICKSON (Junius Howe, mgr.): Williamsport, Pa., April 17, Scranton 18, Reading 19, Allentown 20.

CHARLES L. DAVIS (Alvin Joslin): Chicago, Ill., April 14-27.

CHAUNCEY OLCOTT (Irish Artist; Augustus Pitou, mgr.): St. Louis, Mo., April 14-20, Chicago, Ill., 21-May 4.

COUNTY FAIR (A. G. Thomas, mgr.): Dayton, O., April 17.

CHARLEY'S AUNT (Charles Frohman, manager): Albany, N. Y., April 19, 20.

CLAIR PATEE: Ashland, Pa., April 15-20, Hazelton 22-27.

CORSE PAYTON (David J. Ramage, mgr.): Meadville, Pa., April 15-20, McKeesport 22-27.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Detroit, Mich., April 15-20.

DOBSON'S PLAYERS: Reading, Pa., April 15-17.

DUFFY'S BLUNDERS (Barney Ferguson): Cincinnati, O., April 15-20.

DE MAN THOMPSON (Frank Thompson, mgr.): New York city, Dec. 31-April 27.

DONNELLY AND GIRARD: Providence, R. I., April 15-20, Brooklyn, E. D., 22-27.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Jersey City, N. J., April 15-20.

ELLINWOOD'S PLAYERS: Whitehall, N. Y., April 15-20.

EDWARD WARREN: Mechanic Falls, Me., April 15-20.

EIGHT BELLS (John F. Byrne, prop.): Janesville, Wis., April 16, Elgin, Ill., 17, Aurora 18, Joliet 19, Dowagiac, Mich., 20, Grand Rapids 22, Lansing 23, Saginaw 24, Bay City 25, Flint 26, Jackson 27, Detroit 28-May 4.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 3—indefinite.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Kansas City, Mo., April 15-20, Atchison, Kan., 22, St. Joseph, Mo., 23, Lincoln, Neb., 24, Omaha 25-27, Denver, Col., 29-May 4.

E. H. SOTHERN (Daniel Frohman, mgr.): Harlem, N. Y., April 15-20, Jersey City, N. J., 22-27.

EZRA KENDALL: St. Louis, Mo., April 15-20.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Owosso, Mich., April 16, Port Huron 17, Flint 18, Pontiac 19, Ann Arbor 20, Detroit 21-27.

FAST MAIL (J. B. Hogan, mgr.): Brockton, Mass., April 17, Plymouth 18, Fall River 19, New Bedford 20.

FAST MAIL (Northern, Martin Golden, mgr.): Owego, N. Y., April 16, Auburn 17, Rochester 18-20.

FANNY DAVENPORT (Frank L. Perley, mgr.): Washington, D. C., April 15-20, Cleveland, O., 22-27, Cincinnati 29-May 11.

FRIENDS (Arthur C. Aiston, mgr.): Amesbury, Mass., April 16, Exeter, N. H., 17, Portsmouth 18, Lowell, Mass., 19, Manchester, N. H., 23, 24.

FAUST (Morrison's Western; E. J. Abram, mgr): St. Paul, Minn., April 15-20.

GREEN GOODS MAN (W. E. Gorman, mgr.): Reading, Pa., April 17, Wilkes Barre 18, Scranton 19, Williamsport 20, Columbus, O., 22, 23, Toledo 24-27, Chicago, Ill., 29-May 4.

GIFFEN-NEILL STOCK: Minneapolis, Minn., April 15-20.

GEORGE W. LARSEN: Harrisburg, Pa., April 15-20.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Boston, Mass., April 15-20.

HUMANITY (W. A. Brady, mgr.): Pittsburg, Pa., April 15-20.

HALLEN AND HART: Cleveland, O., April 15-20.

HUMBUG: Paterson, N. J., April 15-17.

HURRICANE: Rochester, N. Y., April 18-20.

HENNESSY-LEROYLE (Homer Drake, mgr.): Waco, Tex., April 18-20.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Cincinnati, O., April 15-20, Milwaukee, Wis., 22-27, Indianapolis, Ind., 29, 30.

HASCALL COMEDY: Quincy, Mich., April 15-20.

HOWARD STOCK: Syracuse, N. Y., April 15-20.

HOWARD WALL'S IDEALS: Elmira, N. Y., April 15-20, Waverly 22-27, Penn Yan 29-May 4.

HARRIGAN STOCK (M. W. Hanley, mgr.): Boston, Mass., April 15-22.

IN OLD TENNESSEE (James E. Moore, mgr.): Kansas City, Mo., April 15-20, Leavenworth, Kans., 21, 22, Lawrence 23, Atchison 24.

IDA VAN COURTLAND: Grand Rapids, Mich., April 15-27.

IN OLD KENTUCKY (No. 1: Jacob Litt, mgr.): Greenfield, Mass., April 16, Keene, N. H., 17, Athol, Mass., 18, Northampton 19, Hartford, Conn., 20.

JOE OTT (A. H. Westfall, mgr.): Pittsburg, Pa., April 22-27, Philadelphia 29-May 4.

JOHN PRINGLE: New Castle, Wyo., April 15-17, Cambria 18-20.

JOHN D'ORMOND: Fort Madison, Ia., April 15-17.

JAMES O'NEILL (W. F. Connor, mgr.): Quincy, Ill., April 16, Keokuk, Ia., 17, Burlington 18, Galesburg 19, Decatur 20.

JOSEPH HAWORTH: Montreal, P. Q., April 15-20, Albany, N. Y., 22-24, Binghamton 25, 26, Reading, Pa., 27.

JOSEPH MURPHY (J. J. Showles, bus. mgr.): New Britain, Conn., April 16, Waterbury 17, Providence, R. I., 18-20.

JOSEPH JEFFERSON: Brooklyn N. Y., April 15-20.

JAMES K. KRANE: Providence, R. I., April 15-20.

JOHN DREW (Charles Frohman, mgr.): Middletown, Conn., April 16.

J. E. TOOLE (Louis Eagan, mgr.): Philadelphia, Pa., April 15-20, Scranton 22-27.

J. H. WALLICK: Brooklyn, N. Y., April 8-20, New York city 22-27, Newark, N. J., 29-May 1.

KENNEDY'S PLAYERS (John K. Dickson, mgr.): Kingston, Ont., April 15-20, Potsdam, N. Y., 22-27.

LILIPUTIANS (Rosenfeld Bros., mgrs.): St. Louis, Mo., April 15-20.

LOST PARADISE: Chicago, Ill., April 14-20.

LOST IN NEW YORK: Charleston, S. C., April 16, Lynchburg, Va., 18, Roanoke 19, Charlottesville 20, Washington, D. C., 22-27.

LILLIAN TUCKER (Charles C. Vaught, mgr.): Belfast, Me., April 15-20.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20—indefinite.

LANGDON DRAMATIC: Cambridge, Md., April 15-20.

LITTLE TRIXIE (Fred. Robbins, mgr.): Louisville, Ky., April 14-20, Cincinnati, O., 21-27.

LILLIAN LEWIS: Buffalo, N. Y., April 15-20.

LAND OF THE MIDNIGHT SUN (A. Y. Pearson, prop.): Hartford, Conn., April 16, 17, New Haven 18-20.

LEWIS MORRISON (E. J. Abram, mgr.): New Orleans, La., April 14-20, Mobile, Ala., 22, Pensacola, Fla., 23.

LINSEY WOOLSEY: Chicago, Ill., April 15-20.

MILK WHITE FLAG: Buffalo, N. Y., April 15-20, Philadelphia, Pa., 22-27.

MR. AND MRS. ROBERT WAYNE: Alton, Ill., April 15-20.

MEN AND WOMEN (Gustave Frohman, mgr.): Ottumwa, Ia., April 17, Monmouth, Ill., 18, Ft. Madison, Ia., 19, Kansas City, Mo., 21-27.

MAUDE HILLMAN (W. G. Snelling, mgr.): Jamestown, N. Y., April 15-20, Titusville, Pa., 22-27, Oil City 29-May 4.

MARIE JANSEN: Kansas City, Mo., April 15-20.

MRS. LANGTRY: Boston, Mass., April 15-20.

MME. RÉJANE (Henry E. Abbey, mgr.): Washington, D. C., April 15-20, New Orleans, La, 22-27.

MARIE WAINWRIGHT (Julian Magnus; mgr.): Quincy, Ill., April 18.

MORTIMER AND DARRELL'S PLAYERS: Nauvoo, Ill., April 15-20.

MORA WILLIAMS: Johnstown, Pa., April 15-20, Butler 22-27, Jamestown, N. Y., 29-May 4.

MAUD ATKINSON (R. J. Johnston, manager): Jacksonville, Fla., April 15-20.

MARSH'S PLAYERS: Collinsville, Conn., April 15-20.

MABEL PAIGE (M. A. Moseley, manager): Savannah, Ga., April 15-20, Charleston, S. C., 22-28.

METROPOLITAN COMEDY: Mahanoy City, Pa., April 15-20.

MR. AND MRS. KENDAL (Daniel Frohman, mgr.): New York city April 15-27, Washington, D. C., 29-May 4.

MME. SANS GENE (Augustus Pitou, mgr.): Brooklyn, N. Y., April 8-20, Philadelphia, Pa., 22-May 4.

MELVILLE COMEDIANS: Dundee, Ill., April 15-20.

MARIE BURROUGHS (D. A. Bonta, mgr.): Chicago, Ill., April 15-20.

MRS. POTTER-KYRLE BELLEW (Myron B. Rice, mgr.): Providence, R. I., April 15-17, Northampton, Mass., 18, Westfield 19, Pittsfield 20, Syracuse, N. Y., 22, 23, Canandaigua 24, Utica 25, Schenectady 26, Troy 27, Albany 29, 30.

NAT GOODWIN (George J. Appleton, mgr.): Cleveland, O., April 15-17, Detroit, Mich., 18-20, Columbus, O., 22-24, Indianapolis, Ind., 25-27, Chicago, Ill., 29-May 4.

NELLIE MCHENRY: Fond du Lac, Wis., April 19, Sheboygan 20, Ludington 22, Manistee 23, Muskegon 24, Grand Rapids 25, 26, Kalamazoo 27, Battle Creek 29, East Saginaw 30.

NEW YORK THEATRE CO.: Delaware, O., April 15-20.

NATIONAL DRAMATIC (Lee and Mainhall, mgrs.): Cohoes, N. Y., April 22-27, North Adams, Mass., 29-May 4.

ON THE BOWERY (Davis and Keogh, mgrs.): Hoboken, N. J., April 18-20.

OLE'S LUCK: Scranton, Pa., April 15-17, Archbald 18, Honesdale 19, Carbondale 20, Binghamton, N. Y., 22-24, Owego 25, Cortland 26.

OUR COUNTRY COUSIN (E. E. Blaisdell, mgr.): Baltimore, Md., April 15-20.

OLIVER TWIST (W. A. Mestayer, mgr.): Brooklyn, E. D., April 15-20.

OLIVER BYRON (J. P. Johnson, mgr.): Haverhill, Mass., April 16, Gloucester 18, Lawrence 19, Lowell 20, Brooklyn, E. D., 22-27, Red Bank, N. J., 29, Asbury Park 30, Long Branch May 1.

PAUL KAUVAR: Chicago, Ill., April 15-20.

PUDD'NHEAD WILSON: New York city April 15—indefinite.

PRESTON KENDALL (C. B. Kendall, mgr.): Canastota, N. Y., April 15-20.

PETE BAKER (Wilbur Harlan, mgr.): St. Joseph, Mo., April 15-17.

PAWN TICKET 210 (J. M. Ward, mgr.): East Saginaw, Mich., April 16, Ann Arbor 17, Toledo, O., 18-20, Philadelphia, Pa., 22-27.

PECK'S BAD BOY: Baltimore, Md., April 22-27.

POLICE INSPECTOR: New York city April 15-20.

ROBERT MANTELL (Augustus Pitou, mgr.): Newark, N. J., April 15-20.

ROLAND REED (E. B. Jack, mgr.): Philadelphia, Pa., April 15-20, Worcester, Mass., 22, Lynn 23.

ROBERT DOWNING: Big Rapids, Mich., April 16, St. Louis 17, East Saginaw 18, Bay City 19, Flint 20, Lansing 22, Port Huron 23, Pontiac 24, Ann Arbor 25, Fostoria, O., 26, Newark 27.

ROBERT GAYLOR (W. A. Brady, mgr.): Brooklyn, N. Y., April 15-20.

RORY OF THE HILL (Ervin Hopkins, Jr., mgr.): Philadelphia, Pa., April 15-20.

REED COMEDY (Silver and Cline, mgrs.): Scranton, Pa., April 15-20.

RICHARD GOLDEN (Old Jed Prouty; Charles MacGeachy, mgr.): Altoona, Pa., April 18.

RHEA (Hortense Rhéa, mgr.): Logansport, Ind., April 16, Peru 17.

RICHARD MANSFIELD (John P. Slocum, mgr.): New York city April 22—indefinite.

REDMOND DRAMATIC: Hooper, Neb., April 15-20, Blair 22-27.

SENTER PAYTON: Eugene, Ore., April 15-20.

SHE (A. Y. Pearson, prop.): Newark, N. J., April 18-20, Washington, D. C., 27-27.

SIDE TRACKED (Jule Walters, mgr.): Burlington, Ia., April 16, Washington 17, Oskaloosa 18, Ottumwa 19.

SI PLUNKARD (J. C. Lewis): Indianapolis, April 18-20.

SADIE RAYMOND: Beardstown, Ill., April 15-20.

SADIE HASSON (E. E. Rasye, mgr.): Indianapolis, Ind., April 15-17, Columbus, O., 18-20, Dayton 22-24.

SHENANDOAH (Charles Frohman, mgr.): Lincoln, Neb., April 16.

SAWTELLE DRAMATIC: Holyoke, Mass., April 15-20, Taunton 22-27.

STUART ROBSON (W. R. Hayden, mgr): Baltimore, Md., April 15-20.

SPAN OF LIFE (William Calder, mgr.) Philadelphia, Pa., April 15-20.

SOL SMITH RUSSELL (Fred. G. Berger, mgr.): Lynn, Mass., April 17, Lawrence 20.

SHORE ACRES (Frank W. Conant, mgr.): Minneapolis, Minn., April 15-17, Winona 18, La Crosse, Wis., 19, Madison 20, Rockford, Ill., 22, Elkhart, Ind., 23, Grand Rapids, Mich., 24, 25, Kalamazoo 26.

SHARPLEY'S LYCEUM THEATRE: Joplin, Mo., April 15-20.

SLAVES OF GOLD (William Fennessy, mgr.): Syracuse, N. Y., April 15-17.

SIDE TRACKED (A. Q. Scammon, mgr.): New Castle, Pa., April 16, Sharon 17, Franklin 18, Oil City 19, Titusville 20.

THE DAZZLER (A co.; H. E. Reed, mgr.): Austin, Pa., April 16, 17, Williamsport 18, Johnstown 19, Altoona 20, Philadelphia 22-27.

TEMPERANCE TOWN: Boston, Mass., April 15-27.

THE DAZZLER (B co.; H. O. Emery, mgr.): Willimantic, Conn., April 17, Ware, Mass., 18, Fitchburg 19.

TRILBY (A. M. Palmer, mgr.): New York city April 15—indefinite.

THE NEW BOY (Gustave Frohman, mgr.): Mansfield, O., April 16, Ashland 17, Rochester 18, Salem 19, East Liverpool 20, McKeesport, Pa., 22, Altoona 23, Williamsport 24, Pottsville 25, New Brunswick, N. J., 26.

THE TORNADO (Northern; Lincoln J. Carter, mgr.): Rochester, N. Y., April 15-17, Syracuse 18-20, New York city 22-27, Philadelphia, Pa., 29-May 4.

THE NEW BOY (No. 1; Charles Frohman, mgr.): Detroit, Mich., April 15-17.

TRIP TO CHINATOWN: Boston, Mass., April 15-20.

THE HUSTLER (Davis and Keogh, mgrs.): Montreal, P. Q., April 15-20.

TRILBY (No. 2; W. A. Brady, mgr.): Lowell, Mass., April 16, Fall River 17, Woonsocket, R. I., 18, Taunton, Mass., 19, Lynn 20, Lawrence 22, Portland, Me., 23, Augusta 24, Bangor 25, 26.

TRILBY (No. 3; W. A. Brady, mgr.): Albany, N. Y., April 17.

THE FOUNDLING (Charles Frohman, mgr.): New York city Feb. 25—indefinite.

TWO JOHNS: Buffalo, N. Y., April 15-20.

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TWO SISTERS (Warmington and Ryer, mgrs.): Brooklyn, N. Y., April 15-20.

THOMAS E. SHEA: Wilkesbarre, Pa., April 15-20, Pittston 22-27.

THOMAS KEENE (S. F. Kingston, mgr.): Troy, N. Y., April 16, Schenectady 17, Amsterdam 18, Johnstown 19, Gloversville 20, Binghamton 22, Ithaca 23, Auburn 24, Penn Yan 25, Corning 26, Pittsburg, Pa., 29-May 4.

THE CAPTAIN'S MATE (Dittmar Bros. props.): Chester, Pa., April 16, Trenton, N. J., 17, Hoboken, 18-20.

T. DANIEL FRAWLEY STOCK: Tacoma, Wash., April 10-20.

THE COTTON KING (No. 1, W. A. Brady, mgr.): Rochester, N. Y., April 15-20.

THE KODAK (Noss Jollity Co.; Ferd Noss, mgr.): Dayton, O., April 15-17.

TOO MUCH JOHNSON (William Gillette): New York city Nov. 25—indefinite.

ULLIE AKERSTROM (Gus Bernard, mgr.): Brockton, Mass., April 18-20, Newport, R. I., 22, Westerly 23.

UNCLE TOM'S CABIN (Davis' Eastern): Brooklyn, N. Y., April 15-20, Pittsburg, Pa., 22-27, Washington, D. C., 29-May 4.

UNCLE TOM'S CABIN (Stetson's): Galesburg, Ill., April 18, Peoria 20, Rock Island 22, Moline 23, La Salle 24, Streator 25.

VALE OF AVOCA (Charles E. Evans, mgr.): Harlem, N. Y., April 15-20.

WHITE SQUADRON: Milwaukee, Wis., April 14-20, Chicago, Ill., 22 May 11.

WAITE COMEDY (Eastern; Monte Thompson mgr.): York, Pa., April 15-20, Poughkeepsie, N. Y., 22-May 4.

WAITE COMEDY (Western; Dave H. Wood, mgr.): Plainfield, N. J., April 15-20, Orange 22-27, Atlantic City 29-May 4.

WALKER WHITESIDE (W. J. Winterburn, mgr.): Lima, O., April 17, Fremont 18, Bucyrus 19.

WILSON BARRETT: Cincinnati, O., April 15-20, Pittsburg, Pa., 22-27, Washington, D. C., 29-May 4.

W. H. CRANE (Joseph Brooks, mgr.): New York city Feb. 25—indefinite.

WILSON DAY: Jackson, Mich., April 15-20.

WARD AND VOKES (E. D. Stair, mgr.): Boston, Mass., April 8-20.

WILLIAM MORRIS (Lost Paradise; Gustave Frohman, mgr.): Chicago, Ill., April 14-20, Minneapolis, Minn., 22-27, St. Paul 29-May 4.

WARD DRAMATIC (Ralph A. Ward, mgr.): Manchester, N. H., April 22-24, Pittsfield 26, 27, Malden, Mass., 29, 30.

WARDE-JAMES: Helena, Mont., April 18-20.

WILLIAM COLLIER (W. G. Smyth, mgr.): Wilmington, Del., April 19.

WILFRED CLARKE (H. E. Anderson, mgr.): Norfolk, Va., April 16.

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AMERICAN TRAVESTY CO. (Off the Earth): Pittsburg, Pa., April 15-20, Toledo, O., 22-23, Lima 24, Springfield 25, Hamilton 26, Lexington, Ky., 27, Louisville 28-May 1.

ALADDIN, JR. (David Henderson, mgr): New York city, April 8—indefinite.

ANDREWS' OPERA (George Andrews, mgr.): Selma, Ala., April 15-20, Chattanooga, Tenn., 22-27, Knoxville 29-May 4.

ABBEY AND GRAU'S GRAND OPERA: New York city April 15-27.

BROWNIES: Albany, N. Y., April 18.

BLACK CROOK (No. 1): Boston, Mass., April 8-20.

BLACK CROOK (Springer and Welty, mgrs.): Nashua, N. H., April 16, Lawrence, Mass., 17, 18.

BOSTONIANS (Barnabee and MacDonald): Indianapolis, Ind., April 15-17, Milwaukee, Wis., 18-20.

CAMILLE D'ARVILLE OPERA: New York city Feb. 25—indefinite.

DE WOLF HOPPER OPERA (Ben. D. Stevens, mgr.): Toledo, O., April 16, 17, Cleveland 18-20, Cincinnati 22-27, Dayton 29, Springfield 30.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Lansing, Mich., April 16, East Saginaw 17, Bay City 18, Flint 19, Port Huron 20, Niagara Falls, N. Y., 22, Corning 23, Syracuse 24, Oswego 25, Ithaca 26, Binghamton 27.

DELLA FOX OPERA (Nat Roth, mgr.): St. Paul, Minn., April 15-17, Minneapolis 18-20.

ELLEN BEACH YAW: Toledo, O., April 16, Cleveland 18.

FANTASMA (Sam Fletcher, bus. mgr.): Syracuse, N. Y., April 15-17, Schenectady 18, Springfield, Mass., 19, 20.

1492 (E. E. Rice, mgr.): New London, Conn., April 16, Middletown 17, New Britain 18, Hartford 19, New Haven 20, Philadelphia, Pa., 22—indefinite.

GILMORE'S BAND (Victor Herbert, conductor; John Mahnken, mgr.): Sioux City, Ia., April 16, Mankato 17, Minneapolis 18, 19, Duluth 20, St. Paul 21, Oshkosh, Wis., 22, Milwaukee 23, Chicago, Ill., 24.

LILLIAN RUSSELL OPERA (Abbey, Schoeffel and Grau, mgrs): Cleveland, O., April 15-17, Buffalo, N. Y., 18-20, Rochester 22-24, Syracuse 25, Albany 26, 27.

LITTLE CHRISTOPHER (E. E. Rice, mgr.): New York city Oct. 15—indefinite.

MILTON ADORN OPERA: Trenton, N. J., April 15-20, Scranton, Pa., 22-27, Wilkes Barre 29-May 4.

MCGIBNEY FAMILY CONCERT (Edwin Patterson, bus. mgr.): Walton, N. Y., April 16, Delhi 17, New Berlin 18, Edmundston 19, Oneonta 20, Hartwick 22, Cooperstown 23, Milford 24, Worcester 25, Cobleskill 26, Middleburg 27, Schoharie 29, Cohoes 30.

NATIONAL SPECTACULAR CARNIVAL (Edward Holipeter, mgr.): Evansville, Ind., April 23, 24.

NASHVILLE STUDENTS: Trinidad, Col., April 22.

PRINCE PRO TEM (Charles L. Robbins, mgr.): Chicago, Ill., April 14-27.

PRINCESS BONNIE (Willard Spenser, prop.): Philadelphia, Pa., April 8-20.

ROBIN HOOD OPERA (Barnabee and MacDonald, props.): Pittsburg, Pa., April 15-20.

ROBINSON OPERA: Davenport, Ia., April 15-20.

SPIDER AND FLY (M. B. Leavitt, mgr.): Hoboken, N. J., April 16, 17, Paterson 18-20, Brooklyn, N. Y., 22-27.

SUPERBA (Edwin Warner, bus. mgr.): Omaha, Neb., April 14-18, St. Joseph, Mo., 19, 20.

SOUSA'S BAND (D. Blakely, mgr.): Louisville, Ky., April 16, Nashville, Tenn., 17, Chattanooga 18, Atlanta, Ga., 19, 20, Augusta 22, Macon 23, Montgomery, Ala., 24, Mobile, 25, New Orleans, La., 26-28.

THOMAS ORCHESTRA: Lincoln, Neb., April 18, Omaha 19, 20.

TWENTIETH CENTURY GIRL (Canary and Lederer, mgrs.): Pittsburg, Pa., April 15-20, Philadelphia 22-27.

THOMAS Q. SEABROOKE: Baltimore, Md., April 15-20, Newark, N. J., 22-27.

THE PASSING SHOW (Canary and Lederer, mgrs.): Chicago, Ill., April 15—indefinite.

U. S. MARINE BAND (J. M. Blankenship, mgr.): Houston, Tex., April 17, San Antonio 18, 19, Austin 20, 21, Fort Worth 22, Dallas 23, 24, Marshall 25, Shreveport, La., 26, Monroe 27, Jackson, Miss., 28, 29, Greenville 30.

WILBUR OPERA: Cleveland, O., April 8-20.

WHITNEY OPERA CO. (Rob Roy): Boston, Mass., March 25-indefinite.

MINSTRELS.

AL. G. FIELD: Augusta, Me., April 16, Bath 17, Portland 18, Lewiston 19, St. Johnsbury, Vt., 20, Montpelier 22, Burlington 23, St. Albans 24.

GEO. THATCHER AND CARROLL JOHNSON'S (Howard Elmore and Frank Dumont, mgrs.): Washington, D. C., April 15-20, Alexandria, Va., 22, Annapolis, Md., 23, Frederick 24, Hagerstown 25, Cumberland 26, Bellaire, O., 27, Parkersburg, W. Va., 29, Marietta, O., 30.

GORTON'S (Charles H. Larkin, mgr.): Adrian, Mich., April 25.

HI HENRY'S: Albany, N. Y., April 16, Hudson 17, Peekskill 19, Tarrytown 20, New Rochelle 22, Port Chester 23, Stamford, Conn., 24, Bridgeport 29.

PRIMROSE AND WEST (Jos. P. Harris, mgr.): Boston, Mass., April 15-20, New York city 22-27.

VREELAND'S (T. D. Middaugh, mgr.): Barre, Vt., April 17, Rutland 20.

VARIETY AND BURLESQUE.

AUSTIN'S GIGANTEANS: Lynn, Mass, April 15-20, Providence, R. I., 22-27.

A JOLLY LOT (Frank C. Huffman, mgr.): Mauch Chunk, Pa., April 16, Bethlehem 17, Reading 18-20.

A JAY CIRCUS: Philadelphia, Pa., April 15-20.

AMERICAN GAIETY GIRLS: North Adams, Mass., April 15-17, Springfield 18-20.

BOB FITZSIMMONS: New York city April 15-20.

CITY CLUB: New York city April 8-20.

CREOLE BURLESQUE (Sam T. Jack, mgr.): Lynn, Mass., April 15-17, Worcester 18-20, New York city 22-27, Newark, N. J., 29-May 4.

CITY SPORTS: Baltimore, Md., April 15-20, New York city 22-May 4.

CASINO GIRLS: Providence, R. I., April 15-20.

CARMELITA VALDEZ (Harry Spencer, mgr.): Catskill, N. Y., April 17, 18, Matteawan 19, 20.

FRENCH FOLLY: Washington, D. C., April 15-20.

GUS HILL'S NOVELTIES (Gus Hill, mgr.): Providence, R. I., April 15-20, Buffalo, N. Y., 22-27, Brooklyn 29-May 4.

GEORGE DIXON: Cleveland, O., April 15-20.

HOPKINS' TRANS-OCEANICS: Brooklyn, N. Y., April 15-20, Rochester 22-27, Buffalo 29-May 4.

HARRY FIELDING'S OWN (Louis Kalbfield, mgr.): Appleton, Wis., April 15-20, Oshkosh 22-27.

IRWIN BROTHERS: Newark, N. J., April 15-20.

LADIES CLUB: Albany, N. Y., April 15-20.

MARTIN JULIAN: New York city April 15-27, Pittsburg, Pa., 29-May 4.

NIGHT OWLS: Steubenville, O., April 17, East Liverpool 18, Beaver Falls, Pa., 19, New Castle 20.

NEW YORK VAUDEVILLE STARS (Gus Hill, mgr.): Buffalo, N. Y., April 15-20, Montreal, P. Q., 22-27, New York city 29-May 4.

PETER MAHER: St. Louis, Mo., April 14-20, Louisville, Ky., 22-27, Dayton, O., 29-May 4.

PUNCH ROBERTSON: New Castle, Pa., April 22-27, Warren 29-May 4.

REEVES AND PALMER: New York city April 15-20.

REILLY AND WOOD: Denver, Col., April 15-20.

ROSE HILL'S ENGLISH FOLLY: New York city April 8-20, Montreal, P. Q., 22-27.

RUSSELL BROTHERS: Pittsburg, Pa., April 15-20, New York city 22-27.

SAM T. JACK'S EXTRAVAGANZA: Boston, Mass., April 15-20.

SANDOW TROCADERO VAUDEVILLES (F. Zeigfeld, mgr.): New York city April 15-20.

SOUTH BEFORE THE WAR: New Orleans, La., April 15-20.

TONY PASTOR: Philadelphia, Pa., April 15-20.

WHITE CROOK (Alex. D. Gorman, mgr.): Binghamton, N. Y., April 15-17, Scranton, Pa., 18-20, Brooklyn, N. Y., 22-27, Providence, R. I., 29-May 1.

WEBER AND FIELDS: Brooklyn, N. Y., April 15-20.

CIRCUSES.

BARNUM AND BAILEY'S: New York city March 28-April 27.

FRANK HALL'S: Chicago, Ill., April 15-May 4.

HUNTING'S: Columbia, Va., April 16, Scottville 17, Buchanan 18, Lexington 19, Clifton Forge 20, Ronceverte, W. Va., 22, Alderson 23, Hinton 24, Charleston 25, Milton 26, Peach Orchard, Ky., 27.

RINGLING BROTHERS': Peoria, Ill., May 3.

WALTER L. MAIN'S: Owensboro, Ky., April 17, Henderson 18, Morganfield 19, Hopkinsville 20, Evansville, Ind., 22.

WELSH BROTHERS': Lancaster, Pa., April 30-27.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES: Frankfort, Ind., April 15-17, Lafayette 18-20, Peoria, Ill., 22-27.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): South Framingham, Mass., April 19, 20.

CHARLES E. HAMILTON: Plymouth, Cal., April 15-20.

FULLERTON (Conjurer; Edwin P. Beebe, bus. mgr.): Olean, N. Y., April 16, 17, Buffalo 22-24.

HERRMANN (Edw. L. Bloom, mgr.): New York city April 15-20.

HANNIBAL A. WILLIAMS (Shakespearean Recitals): Macon, Mo., April 18, Brookfield 19, Kansas City 20, Jacksonville, Ill., 22, Peoria 23, Springfield, Mo., 25, Ft. Scott, Kans., 26.

J. J. SHEA: Napoleonville, La., April 17.

KELLAR (Dudley McAdow, mgr.): Milwaukee, Wis., April 15-17, Bloomington, Ill., 18, Peoria 19, Springfield 20.

OSCAR B. STEEL: New York city April 15-20.

SEYMOUR: Worcester, Mass., April 15-20.

SYLVAN & LEE (Mesmerist; Thomas F. Adkin, mgr.): Nashville, Tenn., April 15-20, Wilmington, Del., 25-May 4.

THE FLINTS (Hypnotists; L. J. Meacham, mgr.): Rockford, Ill., April 15-20, Beloit, Wis., 22-27, Elgin, Ill., 29-May 4.

VERNELLO: Pittsburg, Pa., April 15-20.

WELLS' WONDERLAND: Jacksonville, Fla., April 12-21.

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